MAJOR AND MINOR.

The St. Louis Glee Club has engaged Paul Mori as pianist.

Miss Agnes Gray, the violinist scored quite a success at the "Ladies Concert" given at Lindenwood Opera House on the 15th ult. The local press accorded her very high praise for her effective playing.

Frank's Compound Syrup of Spruce Gum is valuable in coughs, colds, hoarseness, bronchial affections, etc., etc., contains no opiates and its action is speedy and affectual. To be had of L E. Frost, Seventh and Olive streets.

The Union Boat Club of New York gave its twelfth annual ball at the Metropolitan Opera House and received with enthusiasm "Southern Jollification" a plantation scene and "Alhambra," a Moorish Dance by Kunkel, played by Cappa's celebrated band.

A. P. Erker & Bro., the opticians at 617 Olive street, have the choicest line of spectacles and eye glasses in the city. Their stock of opera glasses, telescopes, microscopes, drawing instruments, artificial eyes, etc., is selected with great care and is offered at the most reasonable prices. They make a specialty of oculist's prescriptions.

Miss Helen Langdon, one of our young and rising sopranos was a pupil of Mrs. Brainard for several years, and made her first and second appearance at the Mary Institute rehearsals, before a large and appreciative audience. She received much praise for her "sweet flexible voice, clear enunciation and beautiful bird-like thrill." Miss Langdon gave much promise or the future, and is now, we understand, on our list of local eachers. We wish her every success.

Eugenia Williamson, B. E., the favorite elocutionist assisted by some of her advanced pupils in elocution, Delsarte and physical culture, gave her Troiseme Soiree at Pickwick Theatre on the 16th ult. A select audience sat enraptured during the exercises and testified to its delight in frequent applause. Miss Williamson renewed her triumphs and was especially happy in Bird tones of which she has made a special study. The work of her pupils was charming throughout and proved Miss Williamson's standard to be of a very high order.

A very successful musicale was given by Miss Nellie Paulding and her pupils at her residence, 3032 Easton avenue, Friday eve., February 5. Quite a lengthy programme was rendered. Little Miss Susie Doerr played several numbers in excellent time and very musically. Miss Jennie Osborn showed a well developed technique. Miss Kittie Peckham interpreted Sonate, Op. 14, No. 2, Beethoven, very satisfactory. Miss Paulding contributed four numbers by Raff, Moszkowski, Liszt and Godard. Mr. Chas. W. Brainard, the promising young tenor, and Mr. William Martin in a recitation contributed to the success of the evening.

W. T. Bobbitt, of 822 Olive street, Western representative of the World Renowned Decker & Son Piano, is well pleased with his last year's success with this famous piano. Messrs. Decker & Son must also be highly pleased with the way their piano is pushed in St. Louis. And as a token of their appreciation of Mr. Bobbitt's work have just presented Mr. Bobbitt with one of the handsomest Decker & Son Pianos that ever came to St. Louis This famous piano is a great favorite in St. Louis and for brilliance of tone and durability has no equal. Mr. Bobbitt is justly proud of having one of the handsomest as well as the finest piano in Missouri. Mrs. Bobbitt declares that no money could buy her piano unless it could be duplicated with one of the same kind.

M. A. GILSINN.

Michael Angelo Gilsinn, one of the prominent musicians and teachers of St Louis, is a native of the land that gave to musical art, John Field, Geo. A. Osborne, Balfe, Wallace, and a number of musical geniuses of distinction.

Prof. Gilsinn was born in Ireland in 1842, and has resided in St. Louis since 1860. Over twenty years ago, Mr. Gilsinn took charge of the music in St. Francis Church as organist and choir-master, the reputation of whose rendition of the grand masses of the old masters is well known throughout the country.

As a composer, Mr. Gilsinn has done a great deal of good work. Among his compositions may be mentioned two Operetta's viz.: "Dorothea, the Roman Martyr," and the "Three

Crown's" (in MSS.), composed for, and produced by the pupils of St. Joseph's Academy, Carondelet (South St. Louis); A Meditation for Piano, "The Monk and the Bird;" "May Morning" symphony cantata; "Venite Adoremus," Christmas canticle for three choirs, also a number of songs and instrumental pieces, as "Gladiators" March Triumphal "Golden Jubilee March," composed for the Golden Jubilee of Most Rev. Peter Richard Kenrick, Archbishop of St. Louis.

He is also the reviser and compiler of the following works for the Catholic Church, viz.: Grand Italian Mass and Vespers; "Pacini's *Missa Solemnis*;" "Cimarosa's *Messe Militaire*" and other important works which are very popular and sung in all the principal churches in the United States and Canada as well as by the prominent choirs of Great Britain and Australia.

On the occasion of the Golden Jubilee of Archbishop Kenrick last fall he organized and drilled the grand chorus of 5000 childrens voices in the Exposition Hall. Mr. Gilsinn is a very pleasant and popular gentleman, and well noted for his ready wit and humor.

MELODY IN PIANO PLAYING.

The treatment of the melody in piano playing is especially brought out in the modern school, and has now quite another significance throughout than in the olden time; in the latter the pianoforte appears, when a melody is played, more in its own instrumental character; in the modern school it has more the character of the human voice.—*Kullak.*

COUNTERPOINT.—BEETHOVEN'S IDEA.

I have had the temerity to introduce a dissonant interval here and there, sometimes leaving it abruptly, sometimes striking it without preparation. I hope this is no high treason and that the *judices doctissimi*, if ever I meet them in the Elysian fields, will not shake their periwigs at me. I did this to preserve the vocal melody intact, and will be responsible for it before any tribunal of common sense and good taste. Passages that are easy to sing and are not far fetched or difficult to hit cannot be faulty. These severe laws are only imposed upon us to hinder us from writing what the human voice cannot execute; he who takes care not to do this need not fear to shake off such fetters, or at least to make them less galling. Too great caution is much the same as timidity.—*Ludwig von Beethoven.*

TOUCH DISCRIMINATION.

Discrimination of touch is the intellectual, the internal part of technique; finger velocity only the mechanical, the external portion. Unfortunately, the majority of people are more influenced by external appearances than by internal worth. And so it is that we have a crowd of pianoforte players, for whom technique is the chief ambition; and a large number of amateurs who consider it more desirable to play runs and passages very fast and loudly, than to play them clearly and in moderate tempo, according to the players capacity, who imagine that to play a long difficult composition imperfectly will advance them more in the estimation of their neighbors, than to play a small piece in a finished manner. Such people, although capable of running helter-skelter over a great deal of difficult ground, will have to a certainty a defective touch; it will be mechanically rough and uneven, and intellectually non-discriminating. —*Christiani.*

MUSIC NOT EFFEMINATE.

Music has been regarded by many people in this country until very recent years, as an effeminate art. It may fairly be said that a young American who devoted himself to music has been commonly looked down upon with a pitying or contemptuous shrug of the shoulders by men of affairs. A well-educated man is expected to know something about poetry, pictures, sculpture, architecture—at least to have developed good taste in those directions; but he may be as ignorant of music as an Eskimo is of engineering, and may yet confess his ignorance with a smile. He may even have the mistaken notion that his ignorance is somehow a sign of his intellectual strength.

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Another youthful pianist has recently made his *debut* with sensational success in Viennese concert-rooms. His name is Raoul Koczalki, he is seven years of age, and his *repertoire* includes Bach, Schumann, Chopin, and Liszt. Dr. Hanslick speaks most highly of the advanced technical acquirements of the lad.

Carl Streitmann, who is singing at the Garden Theatre, N. Y., with Lillian Russell, is a firm believer in physical exercise and in rest of the vocal organs. He will not speak on those days when he is needed for a special performance or when he is to appear at a first representation, and advises every one to write their requests for several hours prior to public appearance.

Beuter.—Prof. Albert Beuter, the well-known musician, died at Bloomington, Ill., last month.

Paderewski received one thousand dollars per recital at private residences in Boston and New York.

According to the *Hamburger Correspondent* Dr. Hans Von Bülow will resign his conductorship of the Berlin Philharmonic Concerts at the end of the present season, and will probably be succeeded by Dr. Hans Richter, with whom negotiations are already in progress.

Paderewski has a wonderful memory, performing the longest compositions without notes. He practices from six to eight hours out of the twenty-four, and frequently at night To use his own language, "I wish to be so free with my fingers that they will go where they ought to without thought, so that I can devote my entire mind to the interpretation of the composer's idea." Aside from music he is very scholarly.

An interesting musical service was given at St. John's Episcopal Church, on the 14th ult under the direction of Paul Mori, the organist. The choir and different solists sang very well.

Richard Wagner's son, Siegfried. is at present in London and the recipient of numberless attentions from musicians. He is a clever musician, and his training has been to enable him to take the place of his mother as director of affa'rs connected with the productions of Wagner's operas.

On the 29th ulto, Mr. E. R. Kroeger gave a piano recital at the Forest Park University. The following was the programme: Prelude and Fugue D minor, Bach; Harmonious Blacksmith, Haendel, Variations in A flat, Beethoven; Novelette in F, Schumann; Berceuse, Scherzo in C sharp minor, Chopin; Hunting Song, Armstrong; Arabesque, Kroeger; Last Hope, Gottschalk; Nocturne in A flat, Liszt; Fire Charm Music, Wagner-Brassin.

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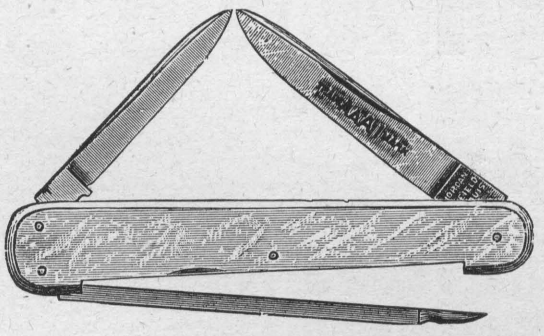

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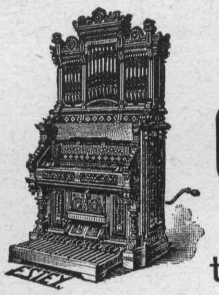

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The latest addition to Kunkel Brothers' Catalogue is a set of Five Spanish Dances by Moszkowski, viz: I. Madrid, price 25 cents; II. Seville, price 50 cents; III. Barcelona, price 60 cents; IV. Valencia, price 25 cents; V. Malaga, price 50 cents. They are among the best of Moszkowski's works and are published also as duets. They may be had complete in one book.

CHORAL SYMPHONY SOCIETY.

A miscellaneous programme, including Beethoven's "Leono e Overture, No. 3," and "Intermezzo" from "Cavalleria Rusticana," was presented at the concert of the Choral Symphony which took place on the 3d inst, at Music Hall. The chorus rendered "Ave Maria" by Arcadelt, without accompaniment and the cantata, "Song of Victory" by Ferdinand Hiller, with orchestra. Miss Anita Muldoon of Louisville, was the soloist in the cantata. Wm. G. Porteous rendered "Pogner's Address" from Wagner's "Meistersinger." The work of the director and soloists was admirable and well appreciated.

Mr. Otten has been fortunate in securing for his symphony orchestra the services of Mr. Jacques Wauters, first oboe, and Mr. August Lelievre, first horn player. Both gentlemen won the 1st prize on their respective instruments at the Bruxelles Royal Conservatory. They are excellent general musicians. Mr. Lelievre being a first-class cellist as well. Their location here will be a great advantage to students of their instruments.

CONCERTS.

The concerts given by the Gruenfeld Brothers at Entertainment Hall were well received, and made a marked impression on the audiences. They are both finished artists. Alfred, the pianist has an admirable technique, and his interpretations are gratifying in every respect, Heinrich, the cellist, played with splendid finish and artistic taste.

Xaver Scharwenka's Concerts were a source of delight to the critical audiences in attendance. His playing was thoroughly artistic; his techique is faultless and his work clear and refined

THE ARTIST'S TASK.

To comprehend art not as a convenient means of egotistical advantages and unfruitful celebrity, but as a sympathetic power which binds men together; two develop one's own life to that lofty dignity which floats before talent as an ideal; to open the understanding of artists to what they should and what they can do; to rule public opinion by the noble ascendency of a high, thoughtful life; and to kindle and nourish in the minds of men that enthusiasm for the Beautiful which is so nearly allied to the good,—that is the task which the artist has set before him.—*Liszt.*

MRS. LENA STEINMEYER-ROCKEL.

The portrait presented on this page is that of the well known singer, Mrs. Lena Steinmeyer-Rockel.

Mrs. Steinmeyer-Rockel is a St. Louisan by birth, and when scarcely in her teens had gained quite a local reputation for the strength and remarkable range of her voice. Her first vocal lessons were taken at the age of eight years, after which she was sent to the Beethoven Conservatory. From there she went to Frankfort on the Main, Germany, where she took a three years course, spending a year and a half at the Hoches Conservatory, and a year and a half under the celebrated Mme Bauman, from whom she took daily lessons. While there, she appeared in Grand Opera in the roles of Elizabeth in "Tannhauser" Agatha in "Der Freischutz" and Marguerite in "Faust," meeting with decided success. She sang also for Anton Seidel after which she was engaged by the late Dr. Damrosch for his concerts in New York. She was with the Thompson Opera Company during the season of 1885-86, and scored a series of successes.

Mrs. Steinmeyer-Rockel was well on the way to occupying a very prominent place in the musical world when her mother, who pined at her absence, induced her to come to St. Louis Here, she has signalized herself by repeated successes in concert work. Her appearances at the Exposition provoked great enthusiasm. She has a soprano voice of good range, pure and sympathetic in quality and admirably fitted for operatic work. Her interpretations are thoughtful and artistic.

Mrs. Steinmeyer-Rockel intends to return to Europe at no great distant day to accept an engagement, having received repeated and flattering offers, and is now preparing her repertory which at present includes thirty-six operas. Mrs Steinmeyer-Rockel has a charming presence, and a host of friends who hope to see her wishes realized.

FROM RUBINSTEIN'S NEW BOOK.

(Music and Its Masters.)

Rubinstein writing of Mendelssohn says: "I consider his work as the Swan Songs of classicity. He sheds no tears, there are no storms of soul, no bitterness—but he stands high in my estimation because from an over-flowing source he created lovely and perfect things, and because he saved instrumental music from going down."

Of Wagner, he has this to say: "he (Wagner) speaks of a collective art, *Gesammtkunst*, the union of all the arts for the opera; I find that in this way justice is done to no one of the arts He recommends the Saga (the supernatural) as the material for opera tests; in my opinion the Saga is a cold, artistic utterance —it may supply an interesting and a poetical spectacular play, but never a drama, for we mortals have no sympathy with supernatural beings. To use the *leit-motiv* for certain personages or things is a proceeding so naive that it leads to the ridiculous rather than asserts a right to serious consideration. The exclusion from an opera of the arias and ensembles is psychologically incorrect; the aria in the opera is the same thing as the monologue in the drama. The mood of a person before or after certain occurrences, or the ensemble of mood of several persons—how can they be excluded? A love duet without a moment of common ensoulment (singing together)—how can it be true? The orchestra in his opera is too much of a good thing, it lessens the interest for the vocal part and although, according to his intentions, it expresses what goes on in the hearts of the acting personages—since they themselves do not utter what goes on within them—still this important role is an evil, for it makes singing on the stage almost unnecessary; one is often tempted to stop the orchestra in order to listen to the singers. Probably no opera has a more interesting orchestral setting than "*Fidelio*," but such a need is never felt here. The use of vapor in hiding the change of scene is absolutely unendurable. "The invisible orchestra is a hyperdeal pretence, not tenable in his operas, nor in any others" Continuing he says: "If Wagner had written his operas and had brought them out without expressing himself about them in his writings, the public would praise and blame them, learn to love them or not, as happens to other music—but this declaration of exclusive salvation awakens opposition and protest . True it is that he has written that which deserves consideration ("Lohengrin," "Meistersinger," and the "Faust', overture are my favorites among his works), but the carrying out of principles, the predominance of reflection and the pretentious element in his music spoil the most of it for me. All the persons in his operas stride about on buskins (musical), always declaiming, never speaking, always pathetic, never dramatic, always as gods or half gods, never as men, as simple human beings. Variety of musical characteristique is therefore wholly lacking—neither a Zerlina nor a Leonora are possible with Wagner. Never does his melody, his musical thought portray the person; the *leit-motiv* portrays only the externality, not the internality. His orchestra is truly new and imposing, but not infrequently monotonous, lacking economy and variety of shading, because Wagner, from the beginning to the end of a work, paints musically with all the colors at his command. Every art has its own reasons for being, its special demands, its limitations, and so too every species in an art. To make of an opera something more than opera may be very interesting, but it destroys the opera itself."

About Liszt, Rubinstein writes: "Demon of music, I would call him. Scorching in his power, intoxicating in his phantastique, ravishing in charm, accepting and assimilating all forms, knowing and doing everything, but—in all things, false, untrue, rebellious, a comedist, and carrying within himself the principle of evil. His virtuoso-period was his day of glory. Words are too poor to describe his piano playing; incomparable in every respect, the culmination of all that the piano is able to produce. His composer-period; from 1853 on, that is a mournful thing. Program-music carried to the last point, everlasting gesticulations; in his church compositions, before the public; everywhere and everything, posture taking, posing." Rubinstein sees the virtuosi of composition in Berlioz, Wagner and Liszt. In the sense of specific musical creation he can not see the composer in any one of them. All three lack ingenuousness; their influence on contemporary composers is great but bashful. So for Rubinstein the end of music came with the end of Schumann and Chopin. "Finis musicae," he cries sadly, "I am wholly in earnest," he says. "I speak in relation to musical creation, the melody, the thought. They write interesting things to-day, to be sure; perhaps things of worth, but not the beautiful, the great, the profound, the lofty. Proof of this is the growth of coloring at the expense of the drawing, of technique, at the expense of the thought, of the frame at the cost of the picture."

THOMAS CONCERTS.

The management of the St. Louis Exposition and Music Hall Association announce the next Thomas Concerts, which will take place in the Grand Music Hall, on the evenings of the 14th and 15th insts., when the following magnificent programmes will be rendered:

MONDAY EVENING, THE 14th.

Soloist, MME. JULIA RIVE-KING.

Bal Costume, Second Suite.....*Rubinstein*
Polonaise et Polonaise. Seigneur et Dame (de la cour
Cossaque et Petit Russienne. Henri III.)
Pasha et Almee. Danses (Valse, Polka et Galop.)
Fantasie de Concert.....*Tschaikowsky*

MME. RIVE-KING.

Vorspiel—Lohengrin, } .....*Wagner*
Ride of the Walkyries, }

(Intermission.)

Symphonic Poem—Le Rouet d'Omphale.....*Saint-Saens*
Theme and Variations, Op. 18 .....*Beethoven*

STRING ORCHESTRA.

Scherzo—Roma .....*Bizet*
Damnation of Faust .....*Berlioz*
Invocation. Dance of the Sylphs.
Minuet of the Will-o'-the-Wisp. March Rackoczy.

TUESDAY EVENING, MARCH 15th.

Soloist, MME. JULIA RIVE-KING.

Overture—Academic Festival .....*Brahms*
Adagio—Prometheus .....*Beethoven*

VIOLINCELLO OBLIGATO BY MR. B. STEINDEL.

Wedding March and Variations, } Op. 26 .....*Goldmark*
Serenade, }
Tristan and Isolde, } .....*Wagner*
Vorspiel and Isoldens Liebestod, }

(Intermission.)

Rhapsodie d'Auvergne, Op. 73 .....*Saint-Saens*

MME. RIVE-KING.

Suite Mozartiana.....*Tschaikowsky*
Gigue, Minuet, Preghiera, Theme and Variations.

VIOLIN OBLIGATO, MR. MAX BENDIX.
CLARIONET OBLIGATO, MR. JOSEPH SCHREURS.

Slavonic Dances.....*Dvorak*

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Science lost a brilliant light by the death, on the 3d ult. of Sir Morell Mackenzie, the great throat specialist, whose skill led Frederick to the German throne, even though he did not occupy it for more than three brief months, and aroused the stormiest political and scientific controversy of our times.

Mr. John Towers, of Indianapolis, the celebrated vocal teacher and lecturer, recently lectured on the subject of the "Five Musical Giants," in which he spoke of the lives and works of Bach, Handel, Haydn, Mozart and Beethoven. His audience was a large one, and evinced the profoundest interest throughout the lecture. There is no doubt, that as a lecturer on musical topics, Mr. Towers has no superior in this country. He knows what to say and he comes directly to the point. Occasional witty anecdotes were interspersed throughout his remarks, thus relieving the detailed criticisms and biographical accounts from monotony, and Miss Adelaide Kalkmann and Mr. E. R. Kroeger gave selections from the masters who were the subject of the lecture.

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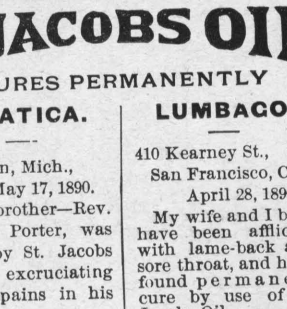

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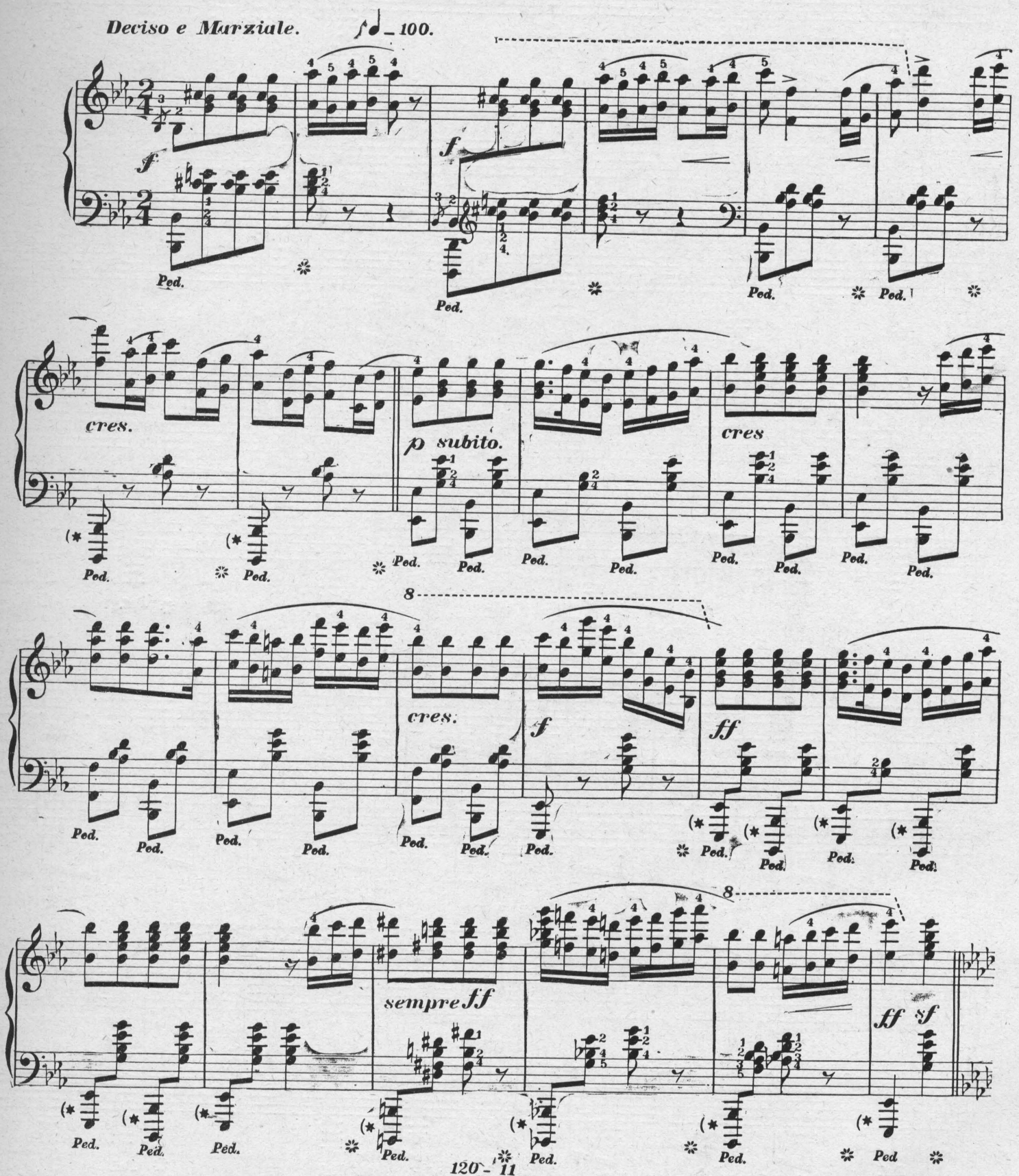
GERMANS' TRIUMPHAL MARCH.

Octaves marked thus (* can be played an octave higher.

Jacob Kunkel.



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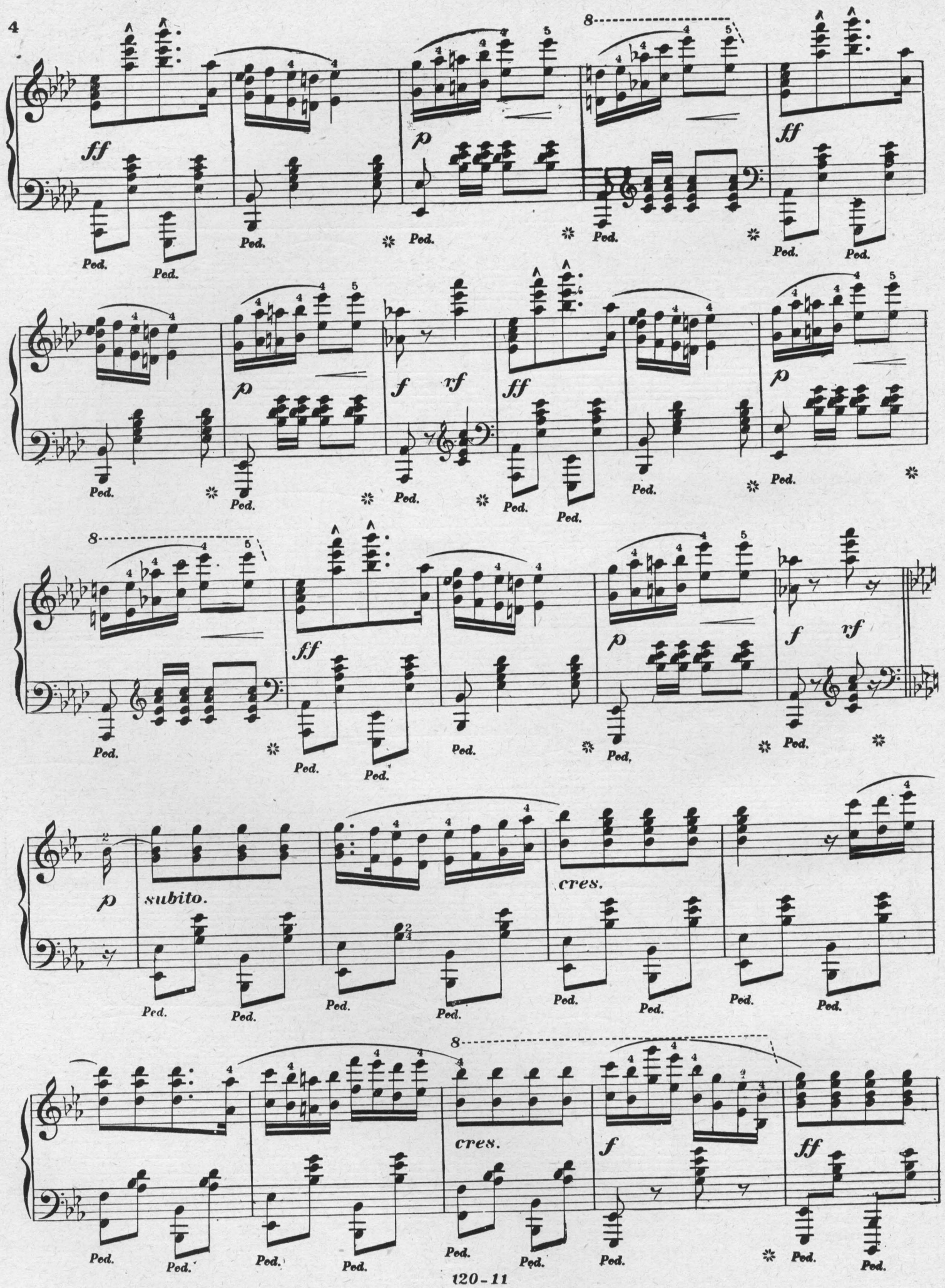
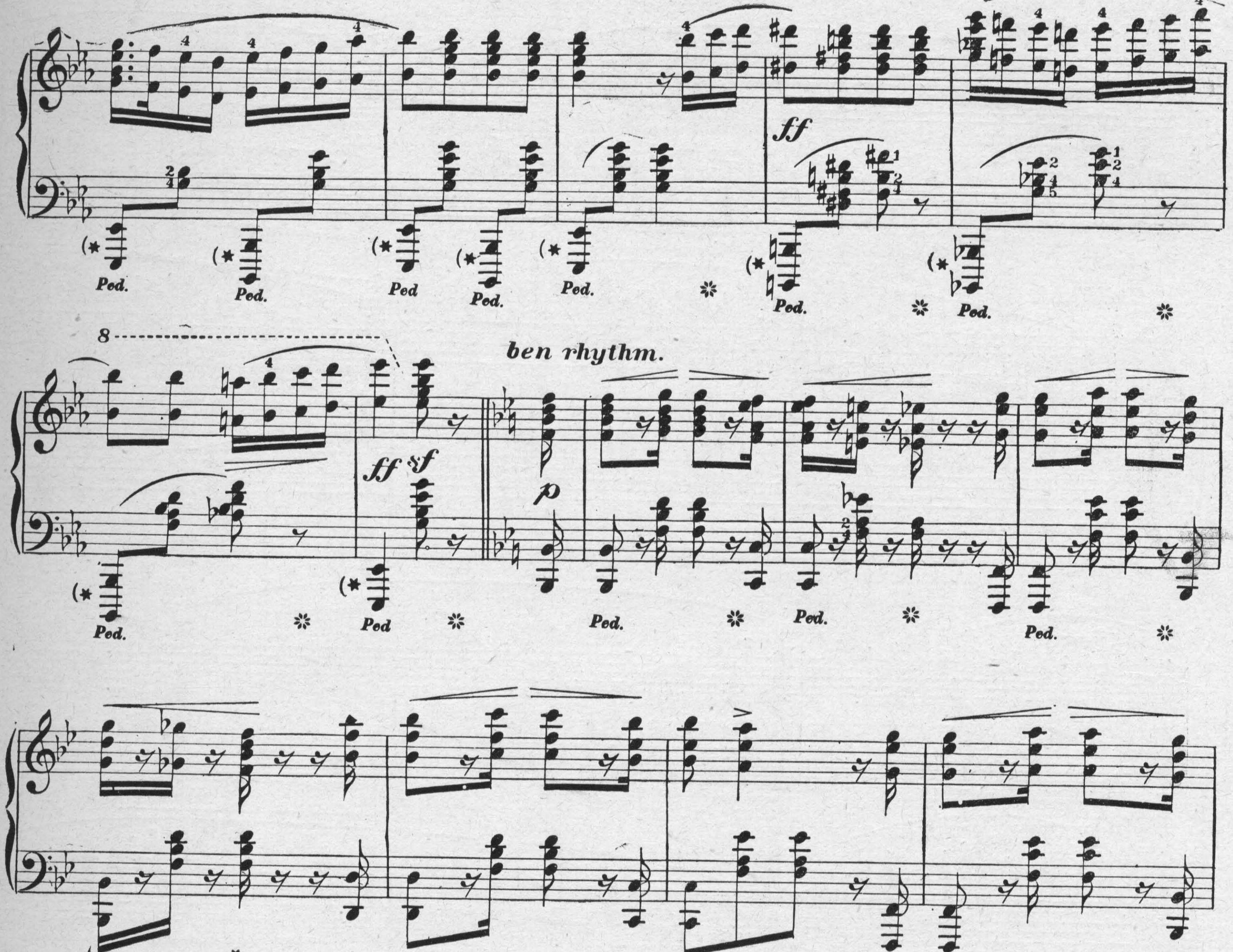

ff
p
f
rf
subito.
cres.
Ped.


ff
ben rhythm.
ff
sf
p
cres.
Ped.

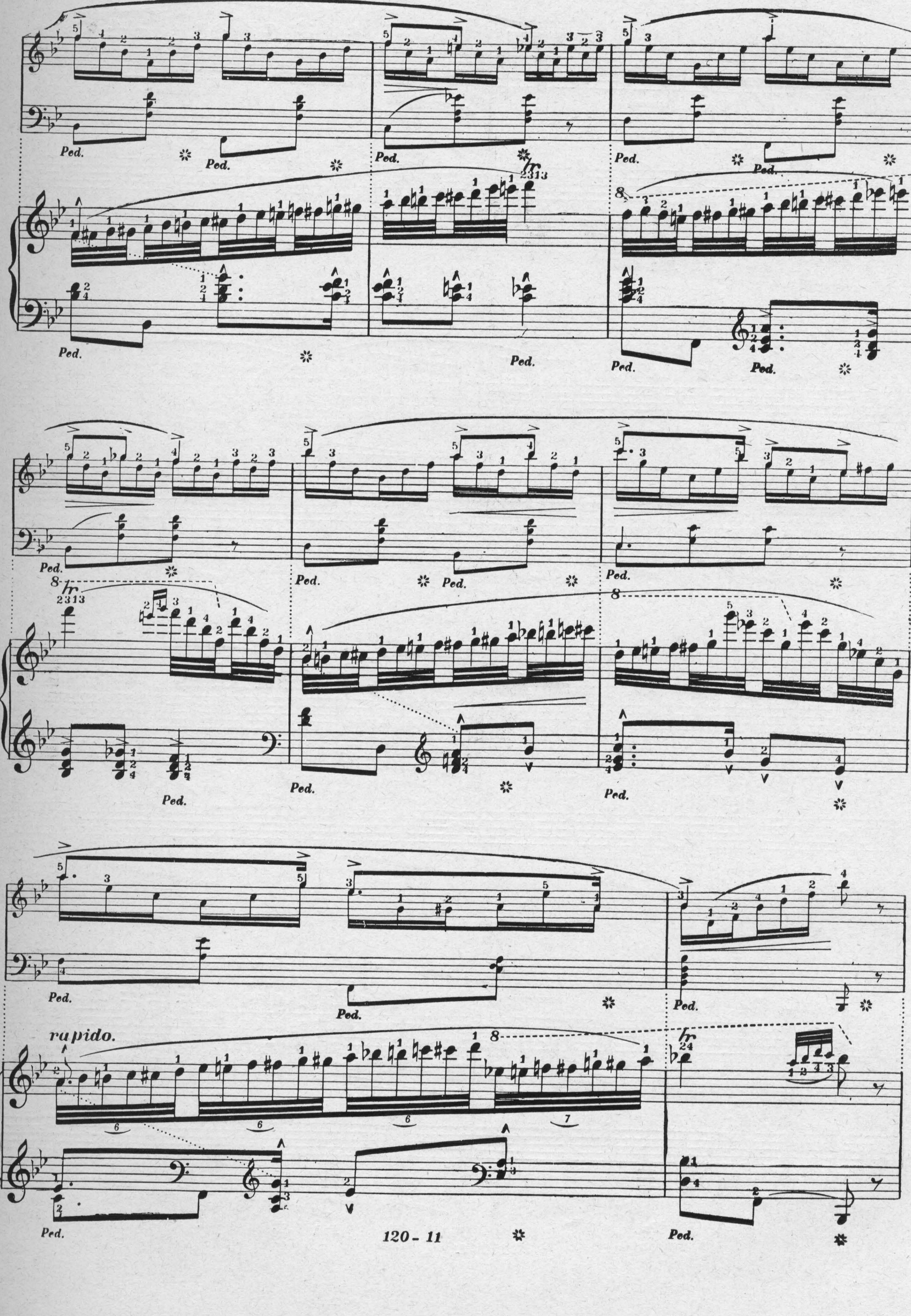
Var. simplified.

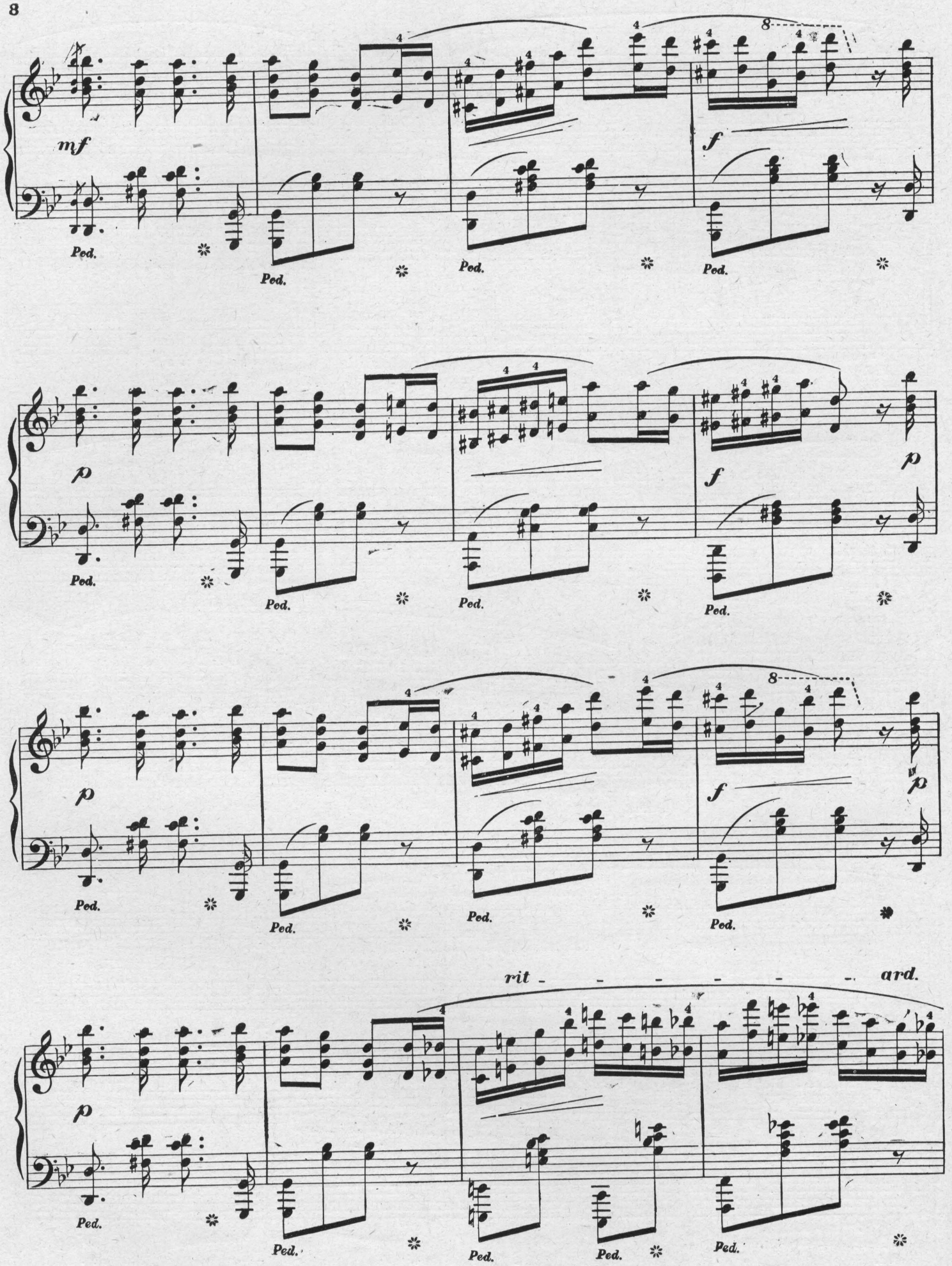
mf

simili.

Brilliant.

Ped.


rapido.
Ped.


mf
f
p
rit - - - - - - ard.
Ped.

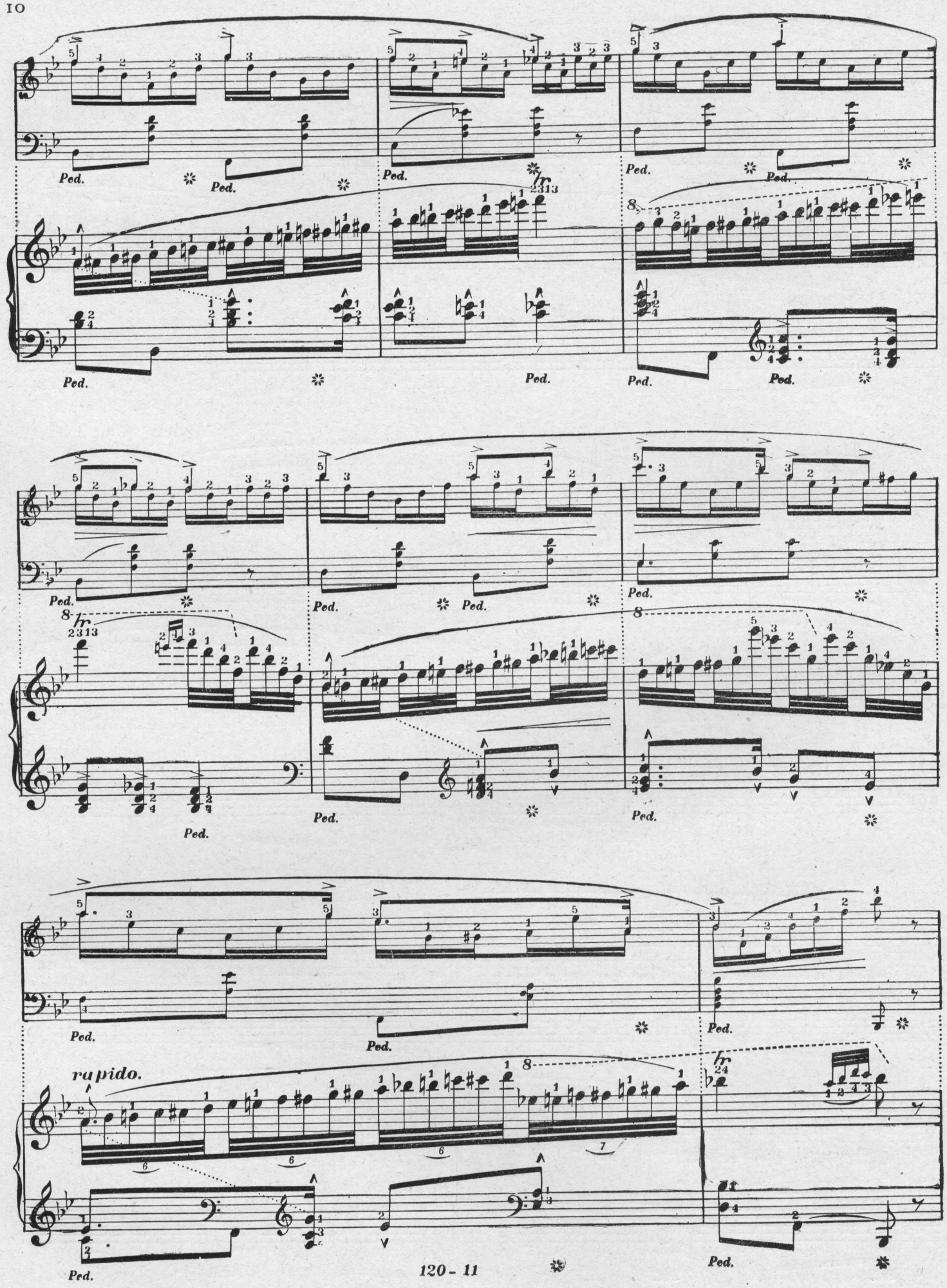
mf

simili.

Brilliant.

a tempo.

Ped.


Ped.
rapido.

p subito. *cres.* *f*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped Ped.

8

cres. *f* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

sempre ff *ff* *rf* *ff*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p *ff* *p* *f* *rf*

Ped. Ped. Ped. Ped. Ped. Ped. Ped.

D subito.

cres. *f* *ff*

8

sempref

8

mf *ff*

8

mf *f* *ff*

Ped. Ped. Ped.

ff *Martellato.* *ff*

ff

Ped. Ped. Ped. Ped.

8

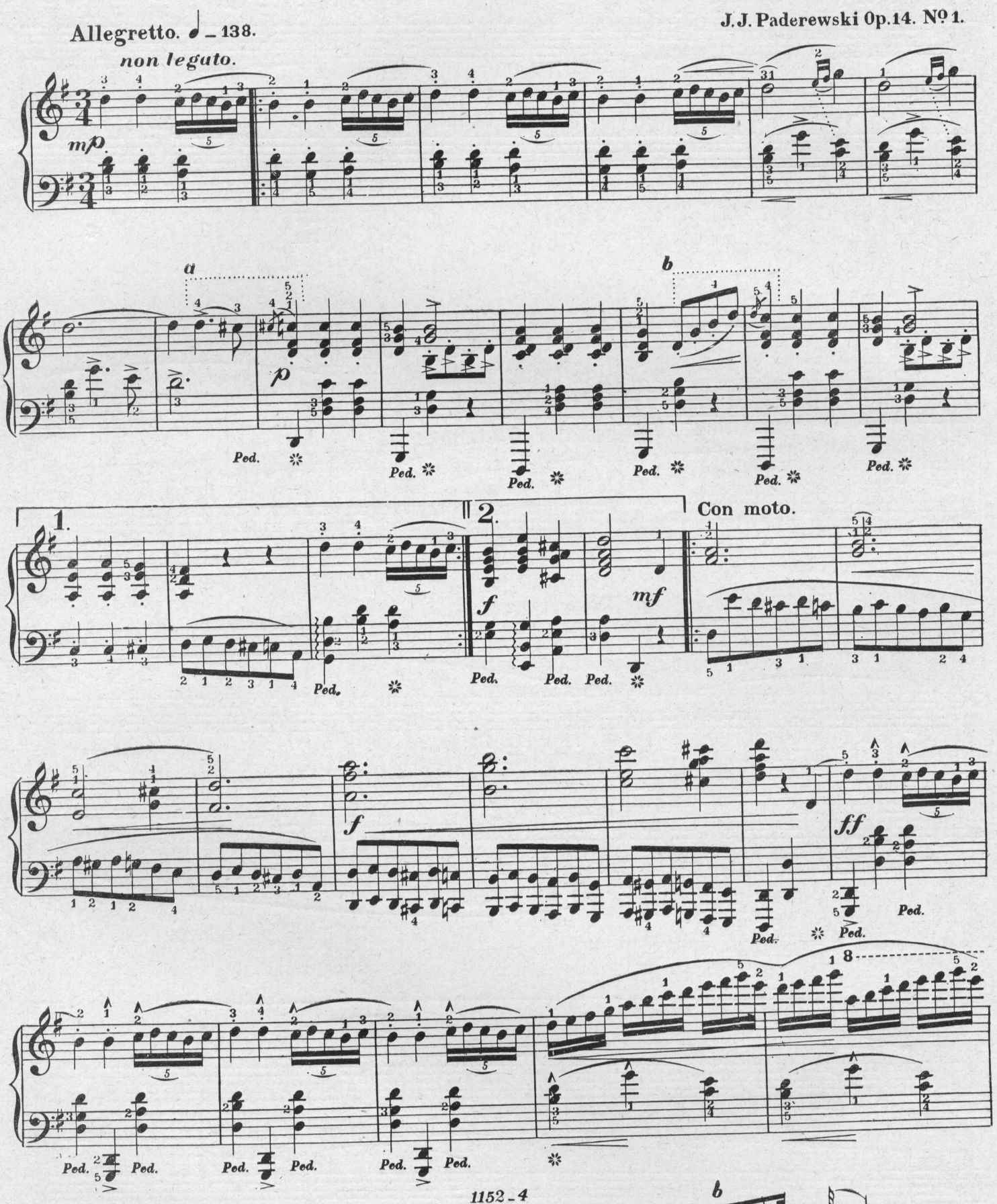
ff *ff* *rf* *rf* *ff*

Ped. Ped. Ped. Ped.

120 - 11

MENUET.

J. J. Paderewski Op. 14. No 1.



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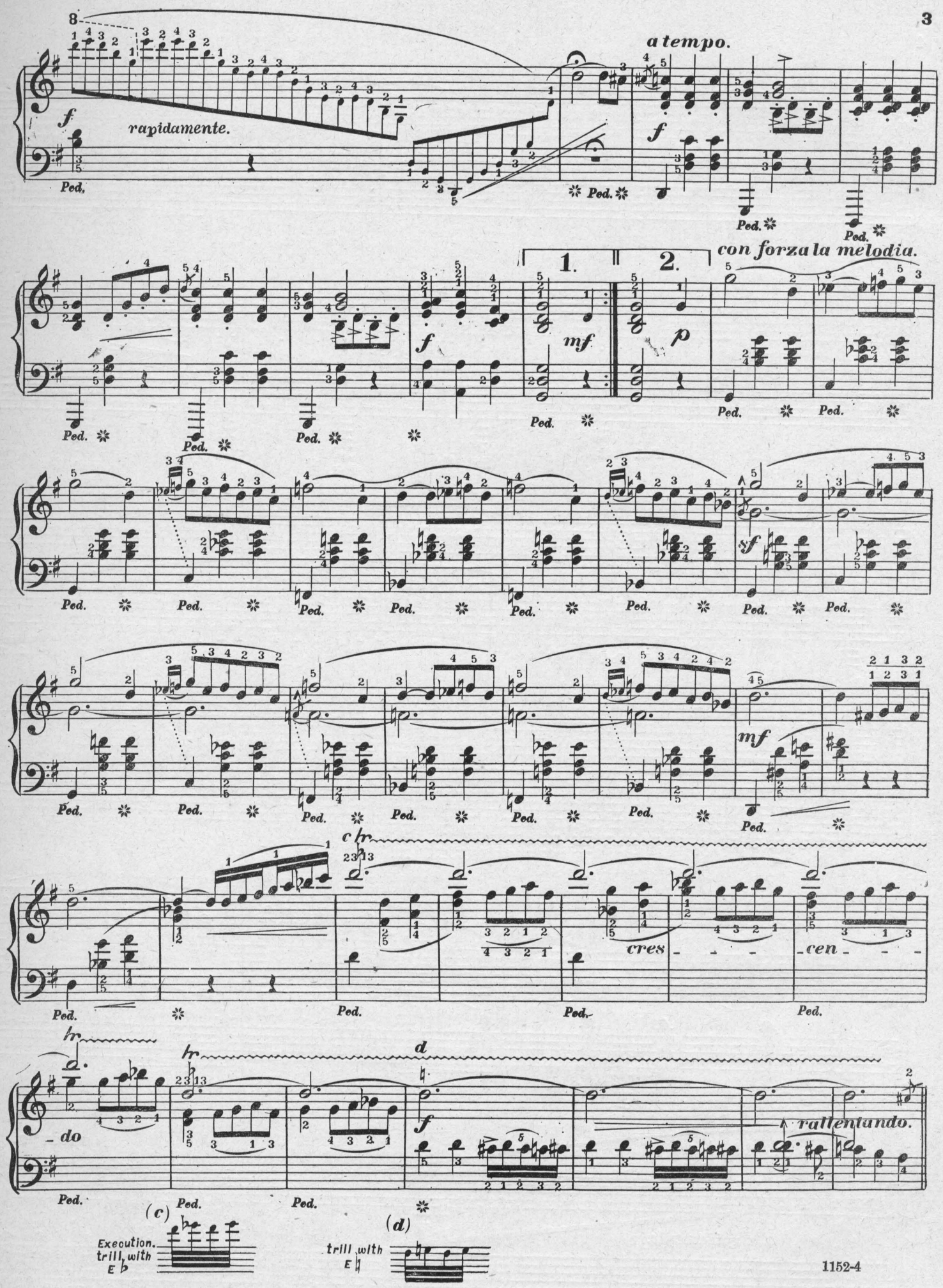
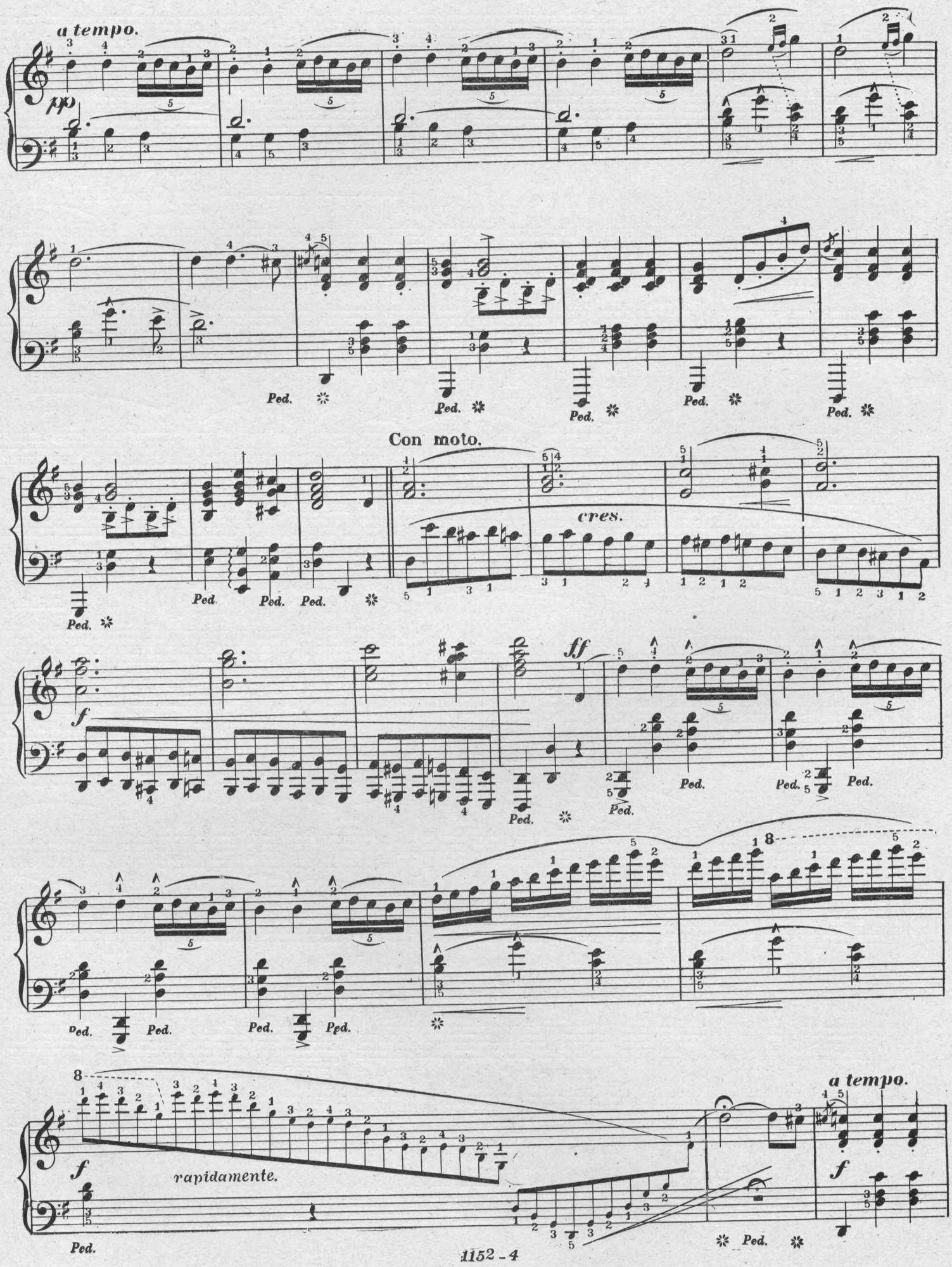
This piece is one of fourteen that appeared in Kunkel's Musical Review for June 1889.


8
rapidamente.
a tempo.
con forza la melodia.
1.
2.
cres
cen
do
rallentando.
Ped.
(c)
Execution.
trill with
E♭
(d)
trill with
E♮


a tempo.
pp
Ped.
Con moto.
cres.
f
ff
rapidamente.
a tempo.

Ped. Ped. Ped. Ped. Ped.

CODA.

Vivo.

Ped. Ped. Ped. Ped.

Ped.

SEVILLE.

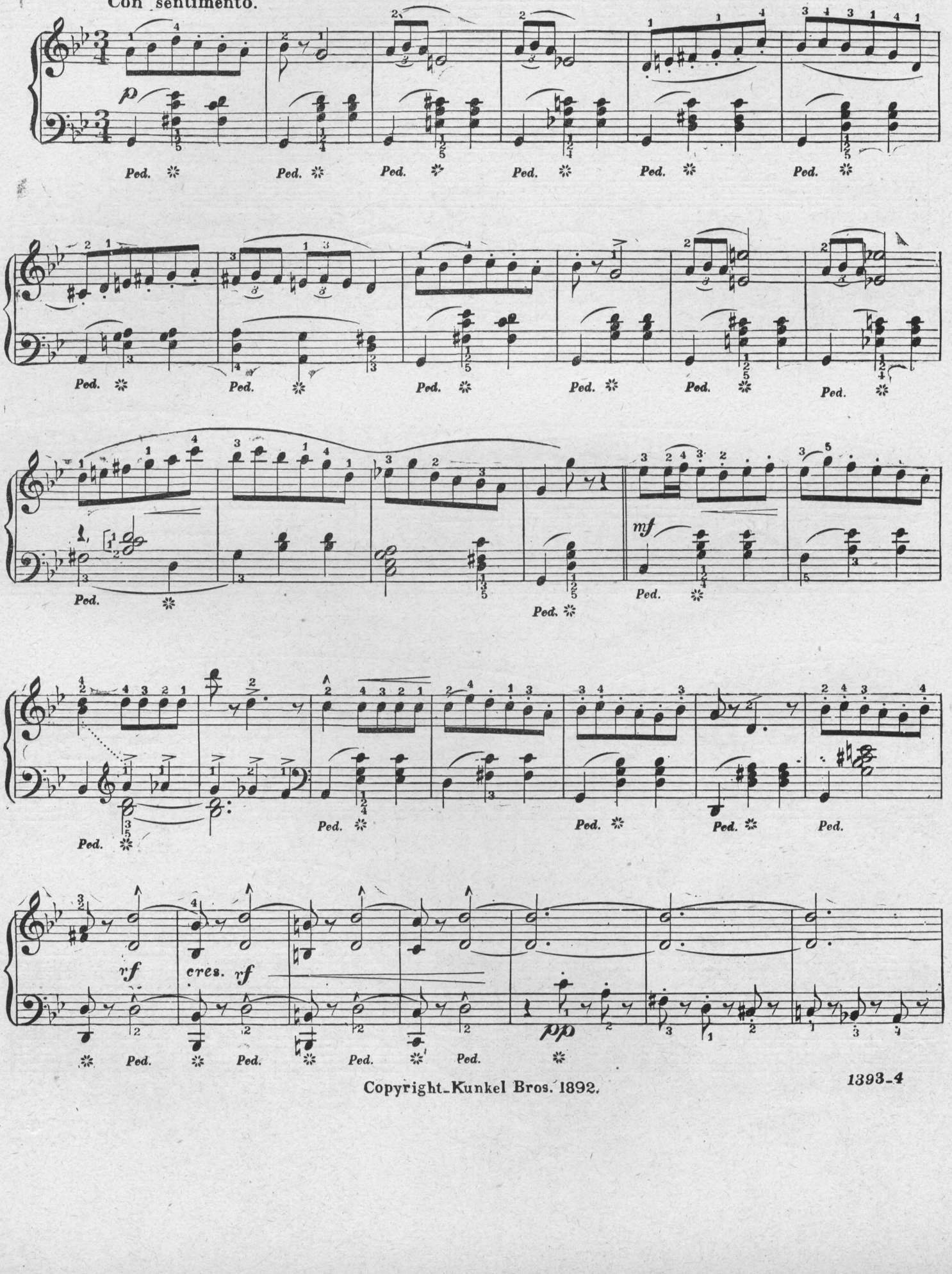
SPANISH DANCE. ~~~~ SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. No. 2

Moderato. ♩ = 132.

Con sentimento.



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p

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ *f*

con fuoco.

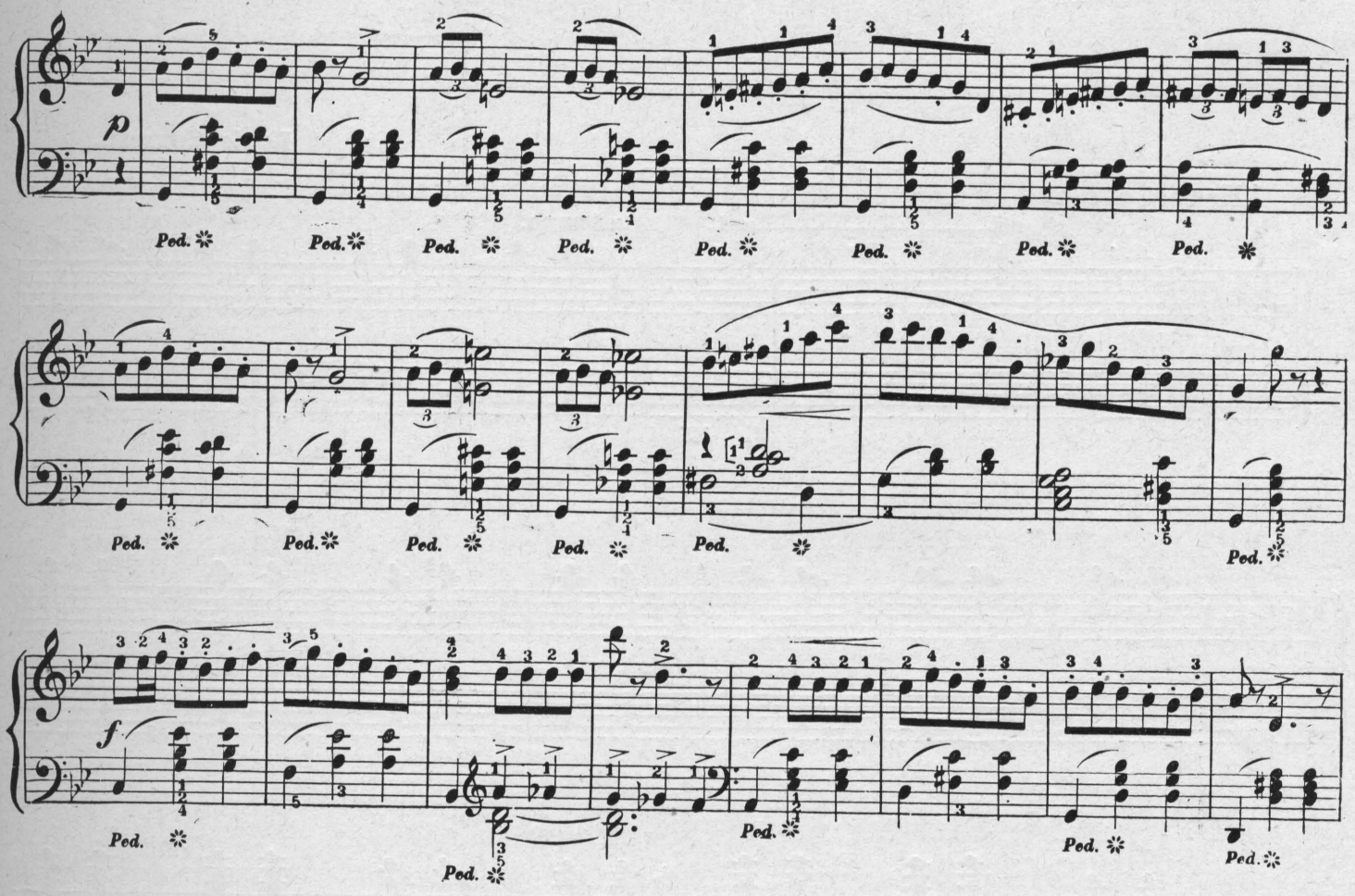
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

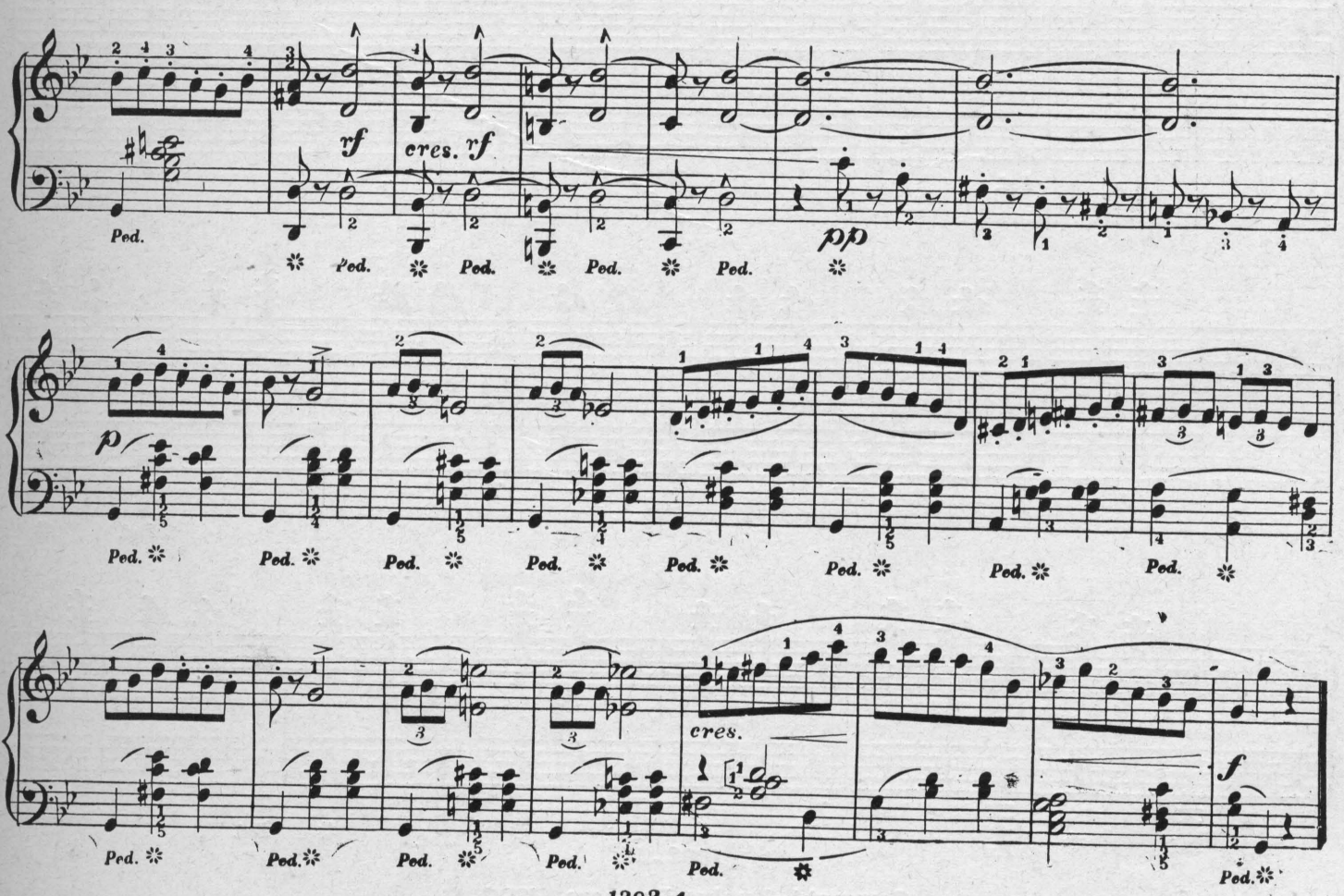
Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

Ped ✲ Ped. ✲ Ped. ✲

Ped. ✲ Ped. ✲ Ped.

Ped. ✲ Ped. ✲

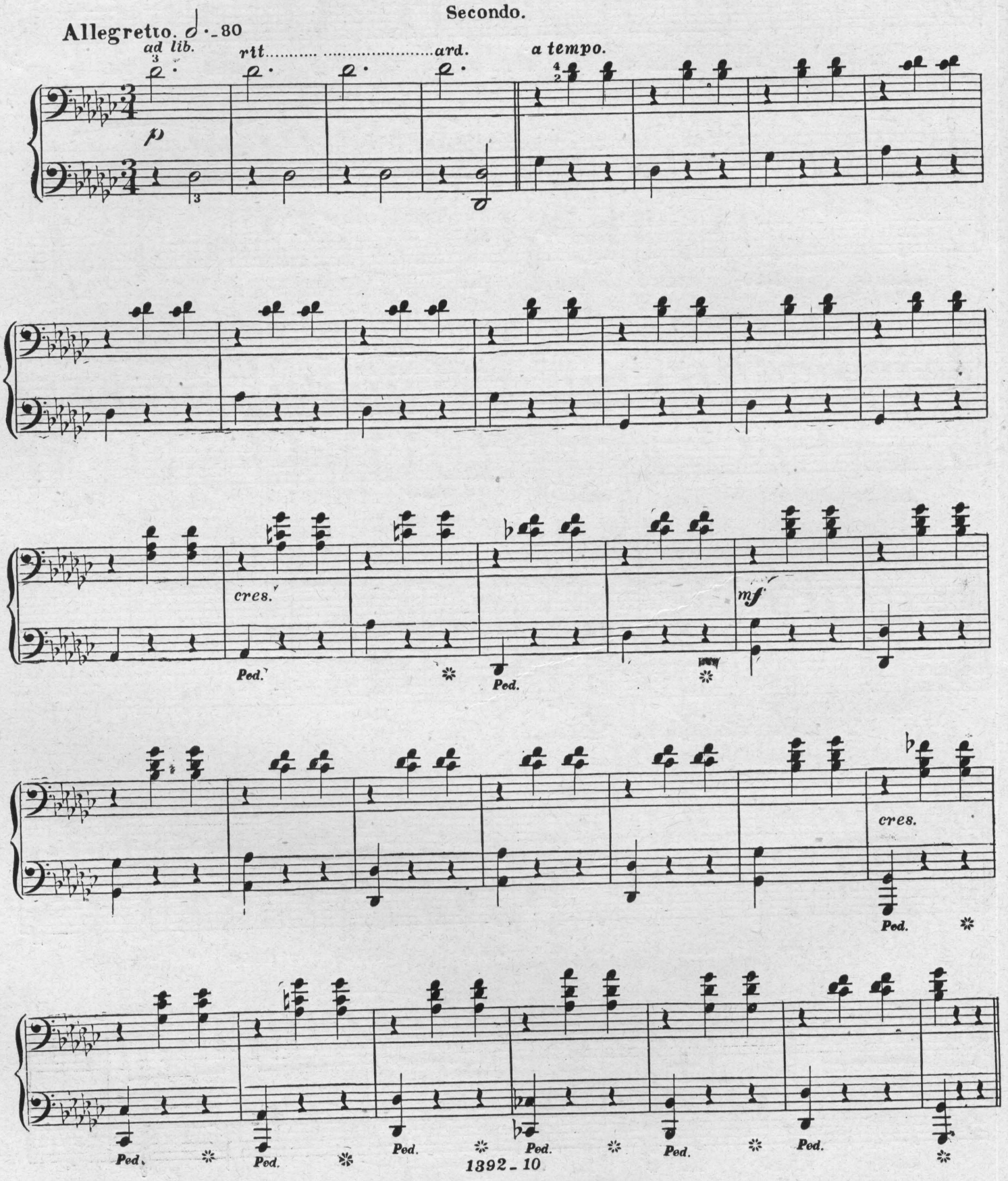

p
Ped.
f
Ped.


rf
cres. rf
Ped.
pp
p
cres.
f
Ped.

VALSE MIGNONNE.

Louis Conrath.

Secondo.



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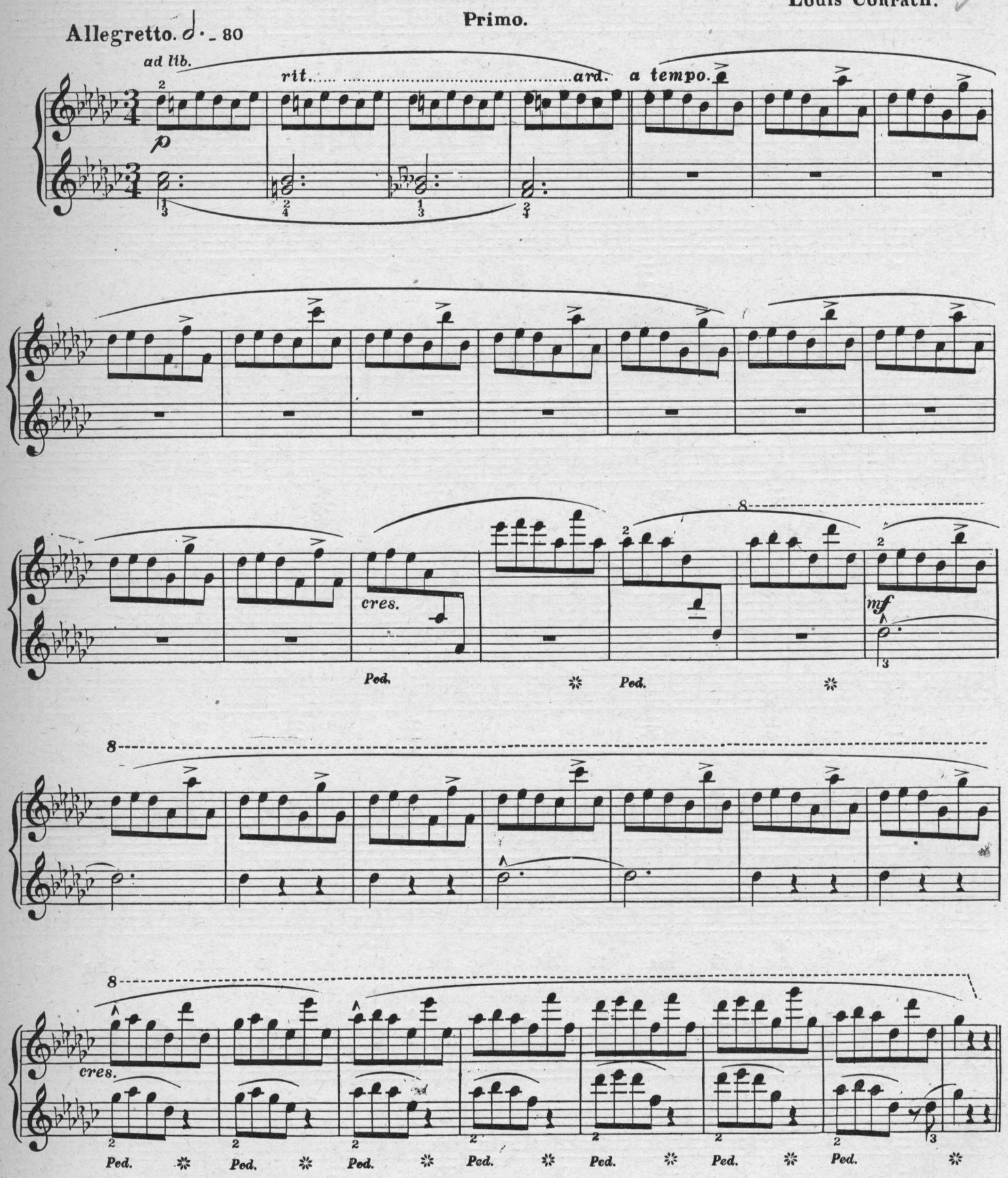
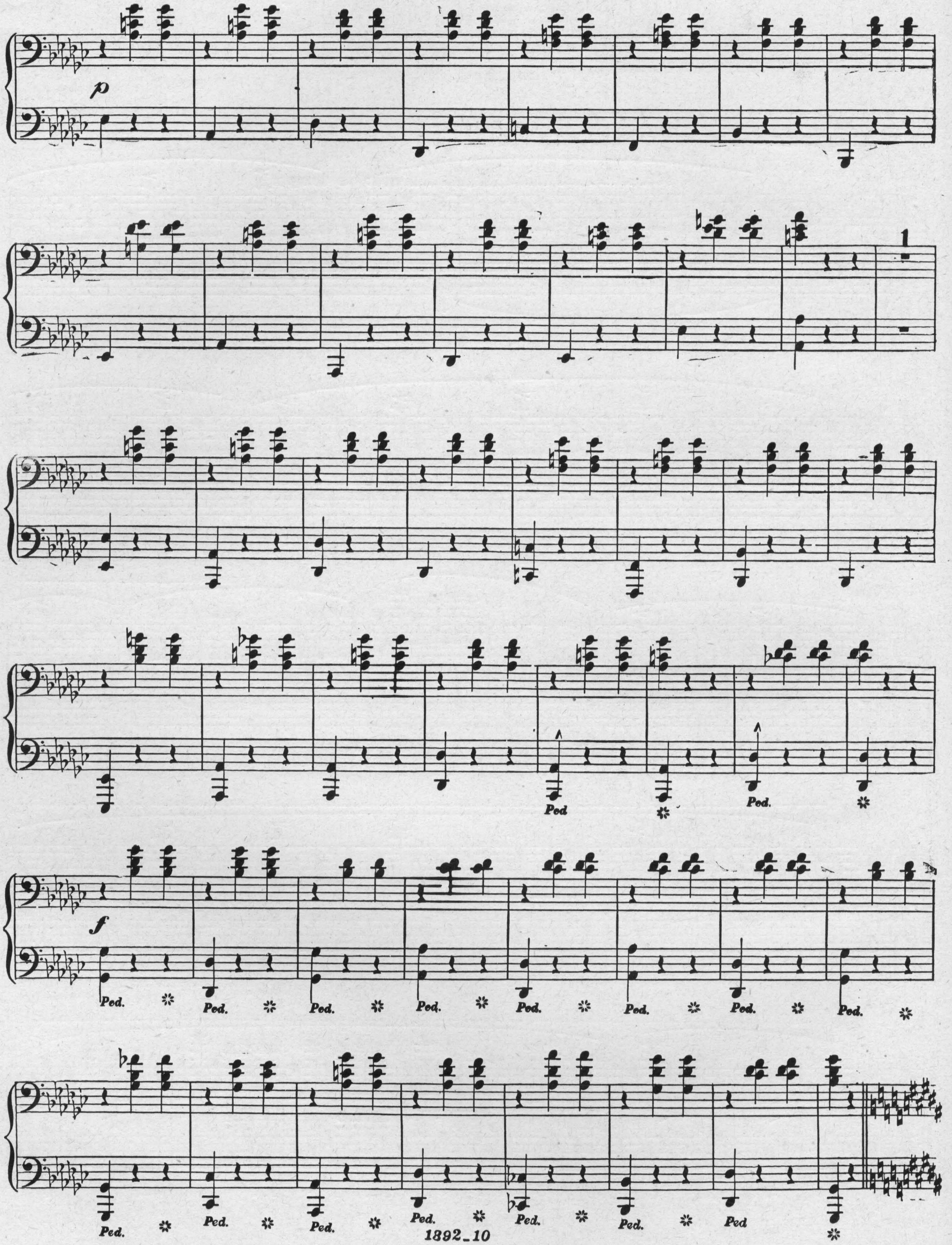
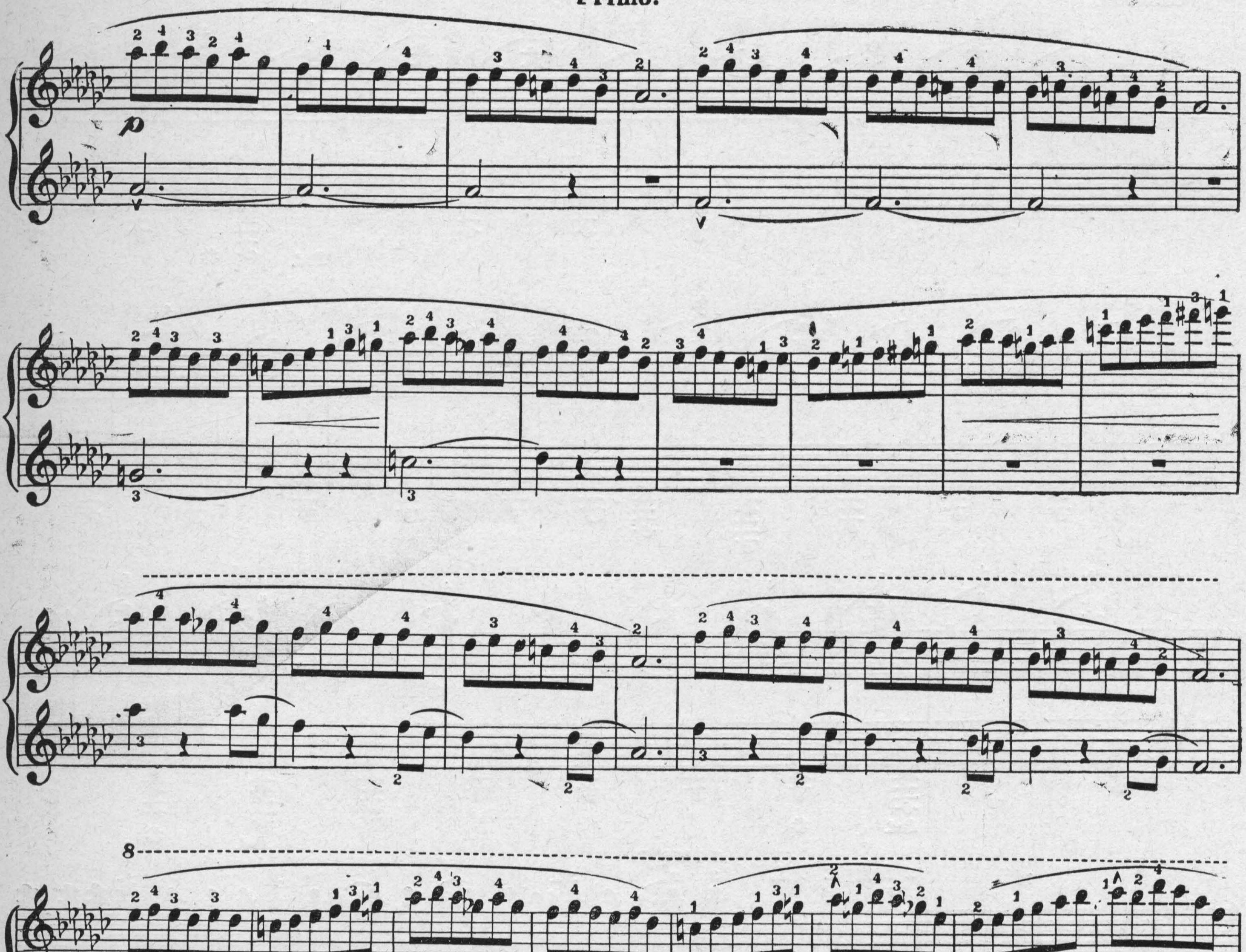
VALSE MIGNONNE.

Louis Conrath.

Primo.




p
1
Ped
f
Ped.


p
8
f
Ped.

Giocoso.

Secondo.

p

Ped. ✲

f

Ped. ✲ Ped. ✲ Ped. ✲

rit. a tempo. rit. a tempo.

sempre cres.

ff

P ✲ P ✲

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

1. 2.

Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲ Ped. ✲

p *Ped* ✲

f *Ped.* ✲

Parlante. *rit:* *a tempo.* *rit.*

Ped. ✲ *Ped.* ✲ P. ✲

a tempo.

sempre cres. *ff* *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲ *Ped.* ✲

1. 2.

P ✲ P ✲ P ✲ P ✲ P ✲ P ✲ P ✲ P ✲ P ✲ P ✲

ad lib. rit.....ard. a tempo.

p

cres.

Ped. Ped.

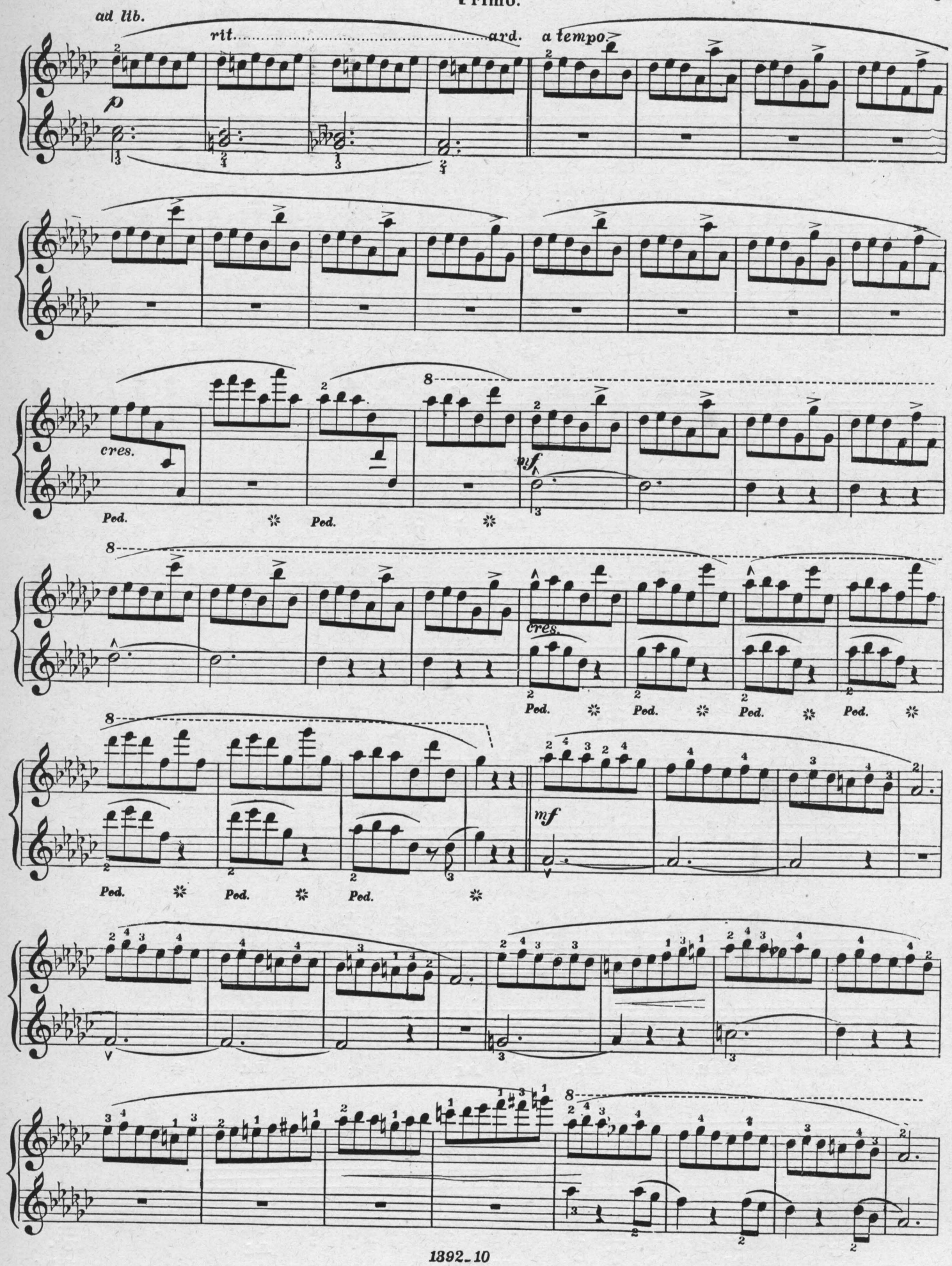
f

cres.

Ped. Ped. Ped. Ped.

mf

Ped. Ped. Ped.


ad lib.
rit.
ard.
a tempo
p
cres.
Ped.
mf
8

f

Ped. Ped. Ped. Ped. Ped.

cres.

Ped. Ped. Ped. Ped. Ped. *animato.* Ped. Ped. Ped.

p

Ped. Ped. Ped.

f

Ped. Ped. Ped.

Presto.

ff *ff*

Ped. Ped. Ped. Ped. Ped. Ped.

ff *ff* *ff*

Ped. Ped. Ped.

8

8

f

Ped. Ped. Ped. Ped. Ped.

8

cres.

Ped. Ped. Ped. Ped. Ped. Ped. Ped. Ped.

8

p

Ped. Ped. Ped.

8

f animato.

Ped. Ped. Ped. Ped.

8

Presto.

ff

ff

Ped. Ped. Ped. Ped. Ped.

8

ff *ff*

Ped. Ped.

MADRID.

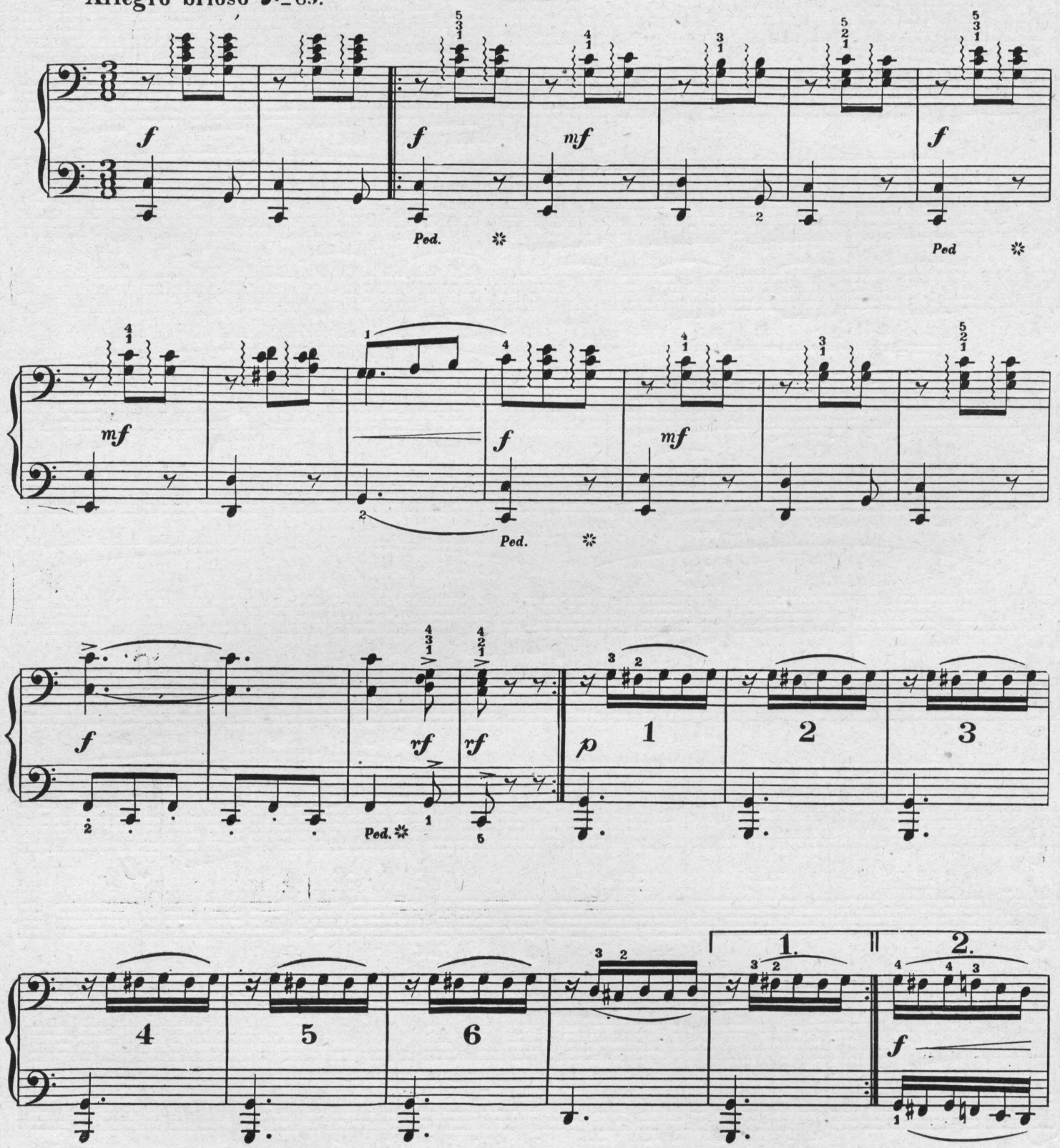
SPANISH DANCE. ..... SPANISCHER TANZ.

Edited by Kullak.

Moritz Moszkowski Op. 12. Nº 1.

Allegro brioso ♩.=69.

Secondo.



1398 - 4

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MADRID.

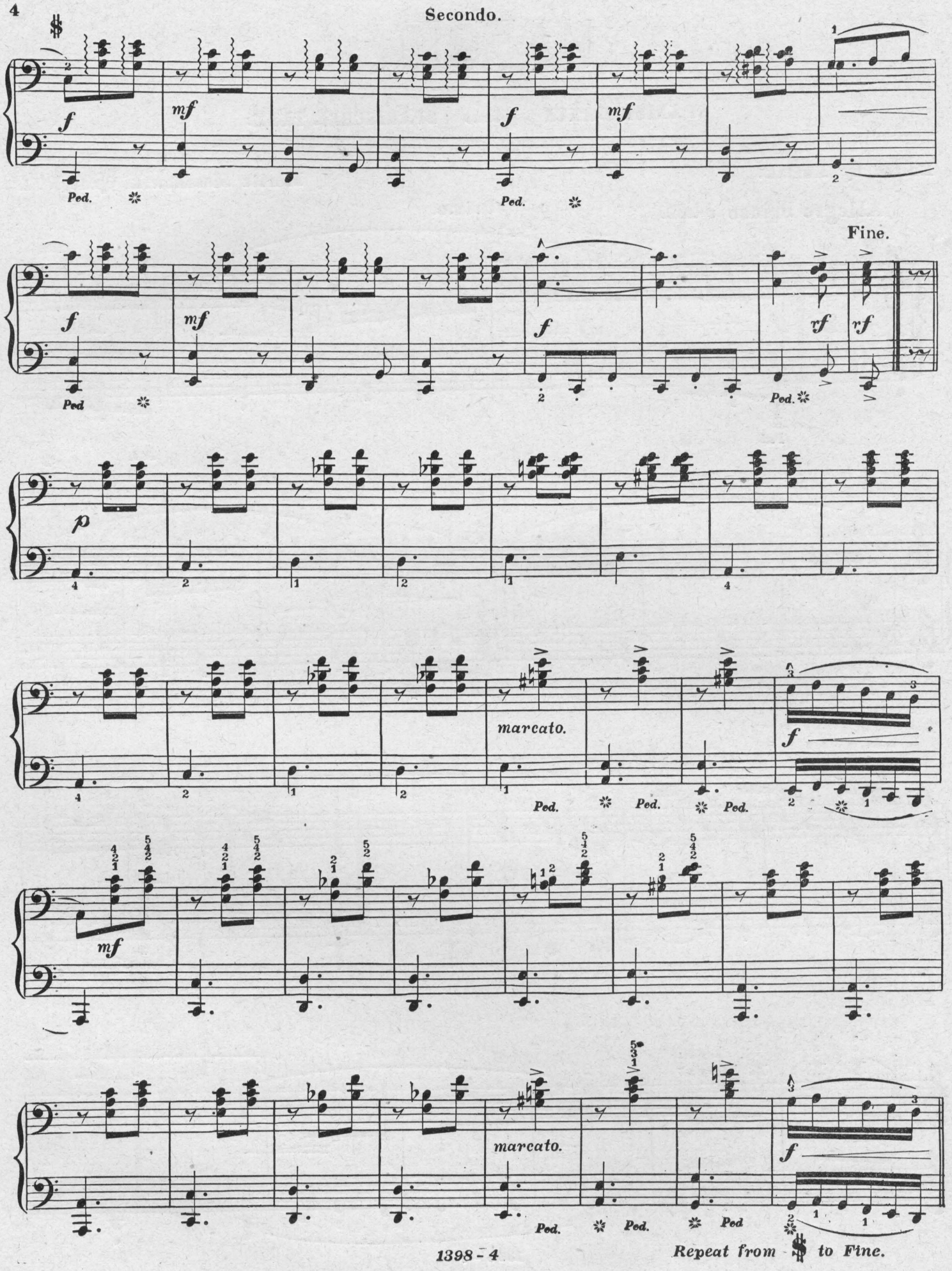
SPANISH DANCE ~~~~ SPANISCHER TANZ.

Edited by Kullak.

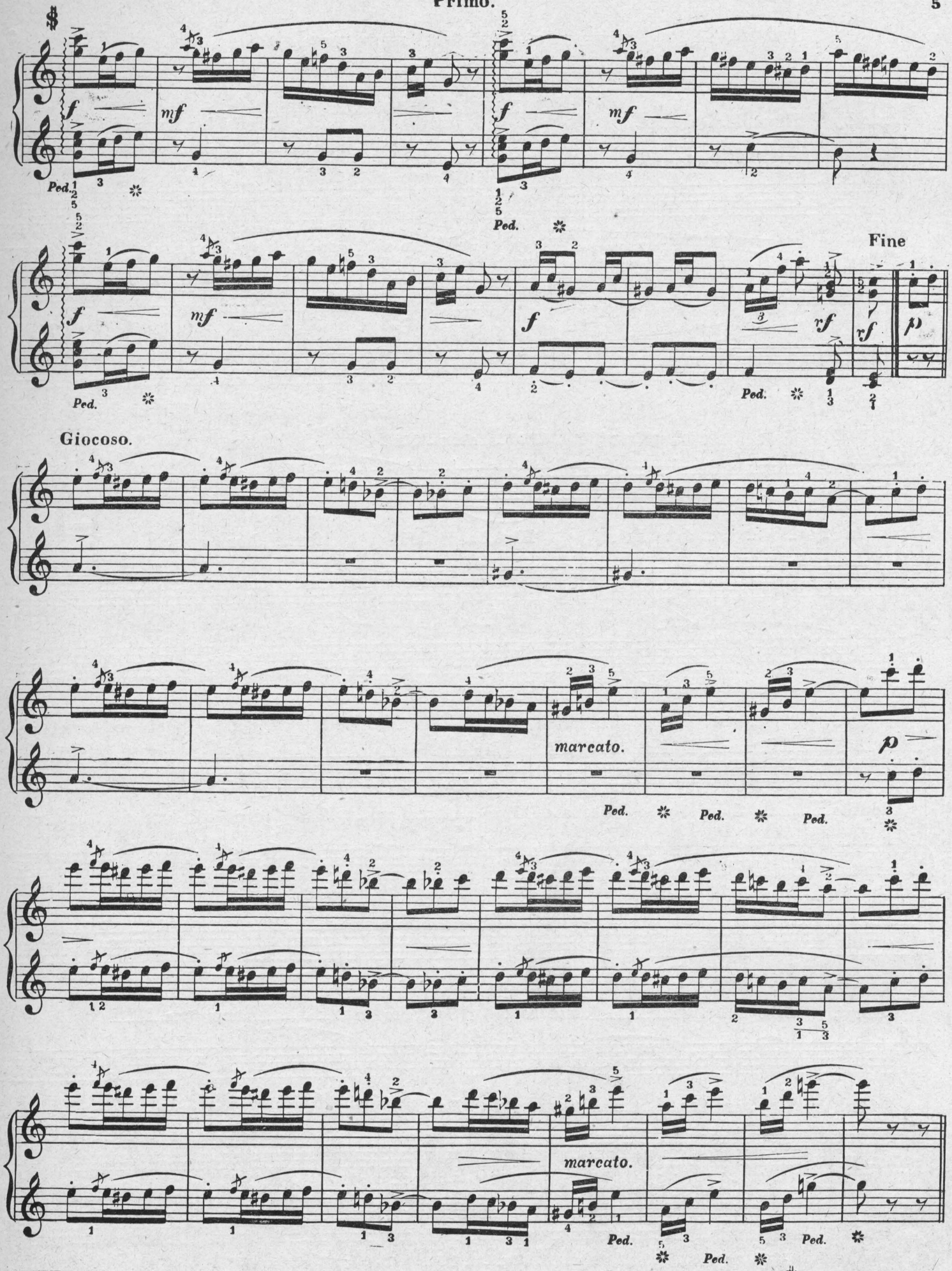
Moritz Moszkowski Op. 12. Nº 1.

Allegro brioso ♩.=69.

Primo.



Repeat from $ to Fine.



Repeat from $ to Fine.

MY LADY FAIR.

(LIEBCHEN HOLD.)

Words by William H. Gardner.

Music by Herman Epstein.

Allegretto. ♩.=60

Webt mir grün ..... be - laubt Kranz für

Weave a gar - - land fair For my

Lieb chens Haupt, Glo - cken - blu - - - men reich Ih - ren

la - - - - dy's hair Blue ..... bells for.... her eyes, In..... whose

Au - - gen gleich Drinnen un - - - genannt Lie - bes - glut ge - bannt, ge-

depths..... there lie, Stores of love ..... un - told, Stores of love, of love un-

bannt, Süss und treu ..... und hold Selt'- ner noch .....denn Gold.....

told, Rar - er far..... than gold, Rar - er far..... than gold.....

Ped. *Ped.*

1404 - 3

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Ro - sen webt hin-ein, hinein, Mun-des Wie - der - schein; Füllt um sie die

Ros - es, ros - es, for her mouth O - ders from the south Breathe their per - fume

Luft ..... Mit dem süss'sten Duft; Fü - get Ro - sen fein .....

rare ..... On the frag - rant air So then ros - es place.....

In den Kranz hin-ein, Fü - get Ro - sen fein..... In den Kranz hin-

To the gar - land grace So then ros - es place ..... To the gar - land

ein.....

grace.....

Lil-jen

Lillies

Ped. *Ped.* *Ped.*

Lil - jen bie - tet ihr, Zeizchen sein ..... sie mir Von dem

lil - lies for ..... her heart Spotless count - - - er - part Of ..... a

Lie - - - bes - band, Das uns Beid' - - - - um - wand, Das uns

love ..... di - vine Wo - ven in - - - - - to mine wo - ven

Beid' - - - - um - wand, Ei - ner Lieb' der Höh' ent - stammt, Die ..... uns

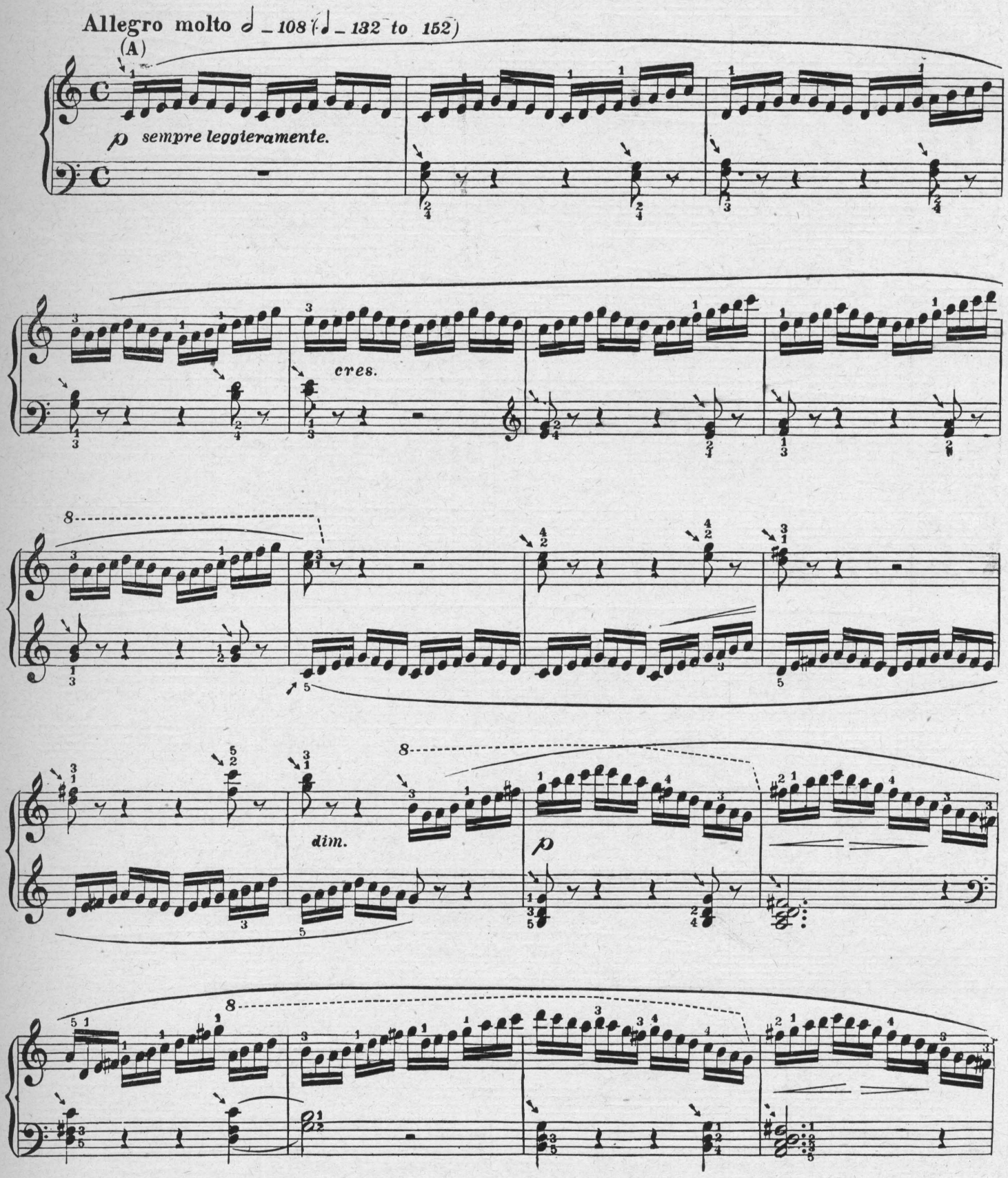
in - - - - - to mine Of ..... a love, a heav'n - ly love, Sent to

süss ..... hat ent - flammt. Die ..... uns süss ..... hat ent - flammt. .....

f

me ..... from a - bove Sent to me ..... from a - bove. .....

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*



(A) The chief end in view is a careful connection of the successive tones, (a smooth and even legato). Be careful to strike the keys exactly in the centre, and raise each finger at the same time that the next touches its key.

(B)

f *p* *f*

p *f* *p* *cres.*

f *p*

cres. *f* *cres.*

ff *rf* *fp* *dolce.*

Ped.

cres.

(B) See *B*, Etude 2.

8

f *p*

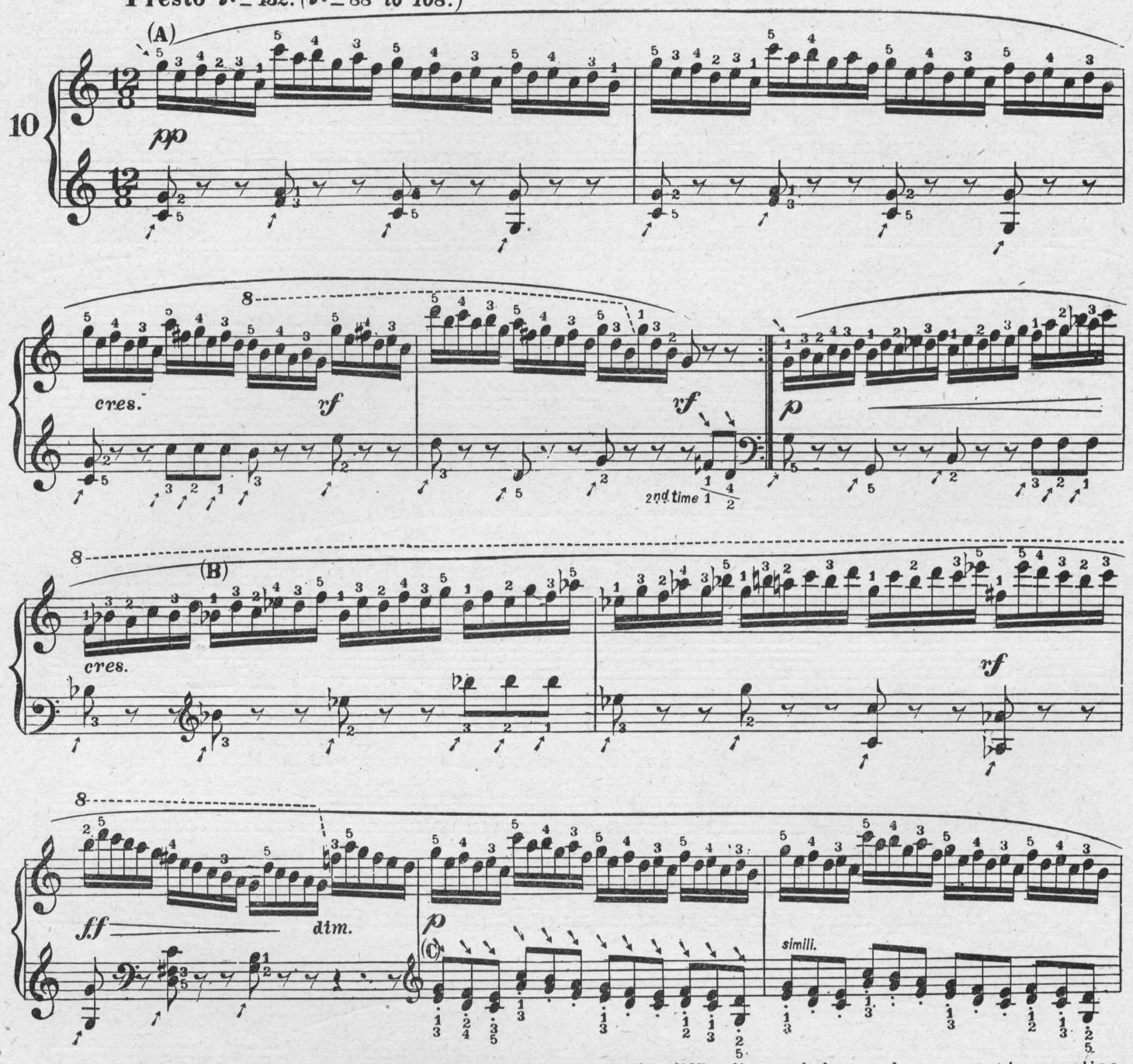
8

8

ff *p*

f *p* *ff*

Presto ♩. = 132. (♩. = 88 to 108.)

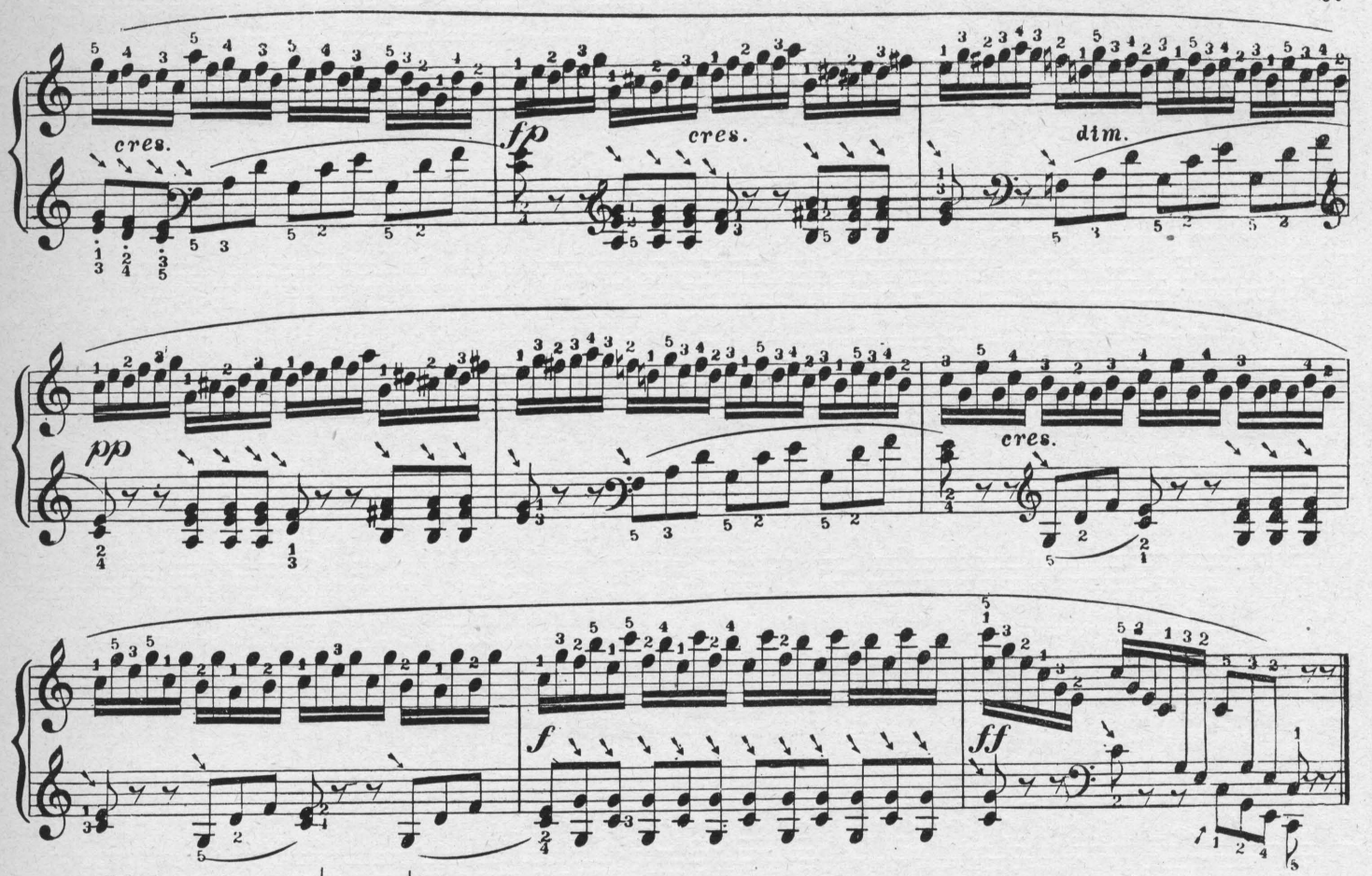


(A) The different touch in both hands offers, at first, no little difficulty, and demands a separate practice for each hand, the right hand to be strictly legato, and held quietly, while the left hand plays staccato with a loose, springing wrist.

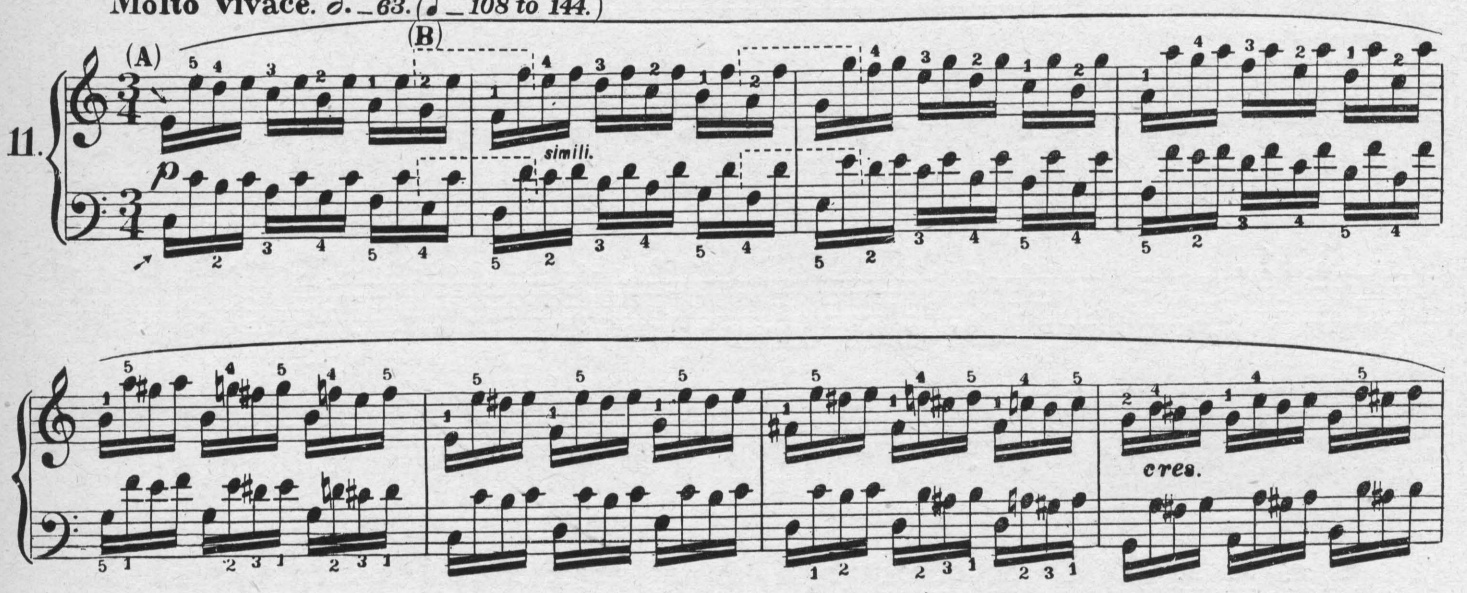
Let the fingers strike with precision and firmness, and be careful that the fourth and fifth fingers show no weakness, but play with the same freedom of touch as is demanded of the first, second and third fingers.

(B) These quite difficult changes of position must by no means disturb the tranquility of the hand nor interrupt the even succession of tones. The position of the fingers here is over the black keys to facilitate the striking of the intervening white keys.

(C) Play this passage in thirds, pliantly and staccato, striking both notes with a yielding wrist and precisely together.



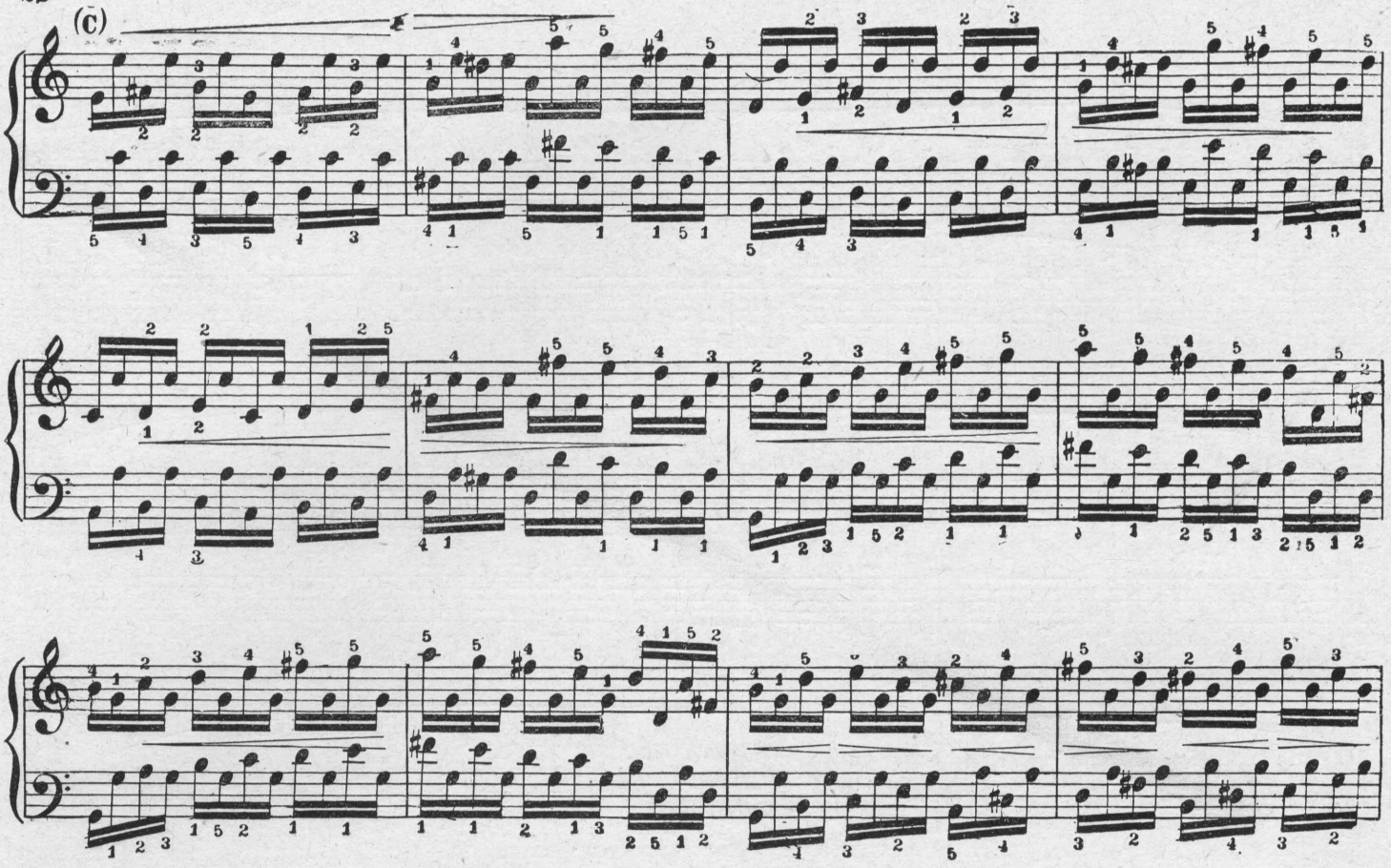
Molto vivace. *d. = 63. (♩ = 108 to 144.)*

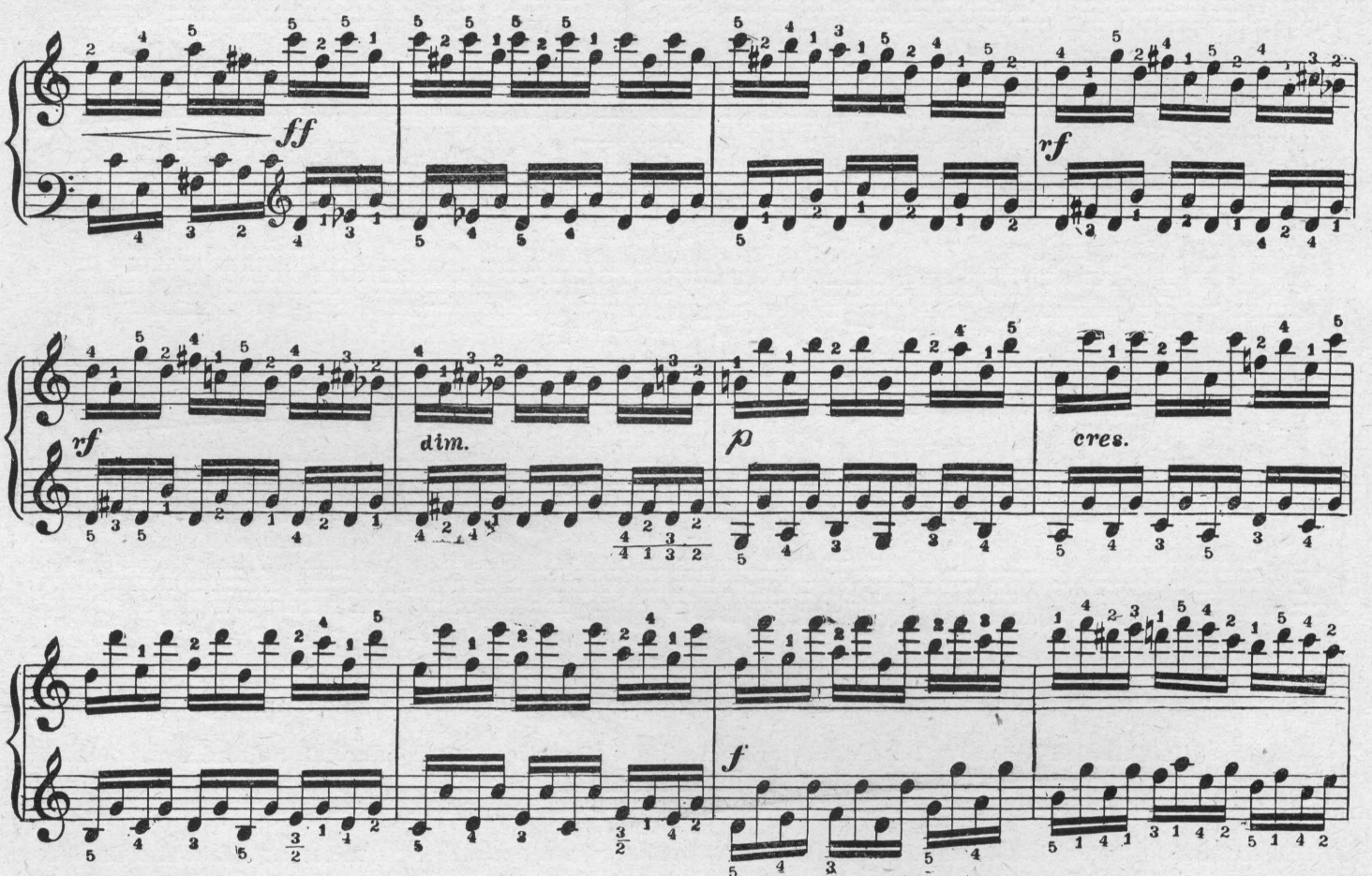


(A) Equal touch and tone in the simultaneous playing of both hands, and the development of the weaker fingers (the 4th and 5th) are the objects of this study. Practice each hand alone and overcome its special difficulties before taking up both hands together.

(B) The extension of the hands must not interfere with their even action. No matter how fast the time be taken a quiet position of the hand must always be maintained.

(C)





(C) Wherever double fingering is indicated in this study, the upper one is intended only for large hands, which may practice it to advantage. Smaller hands should confine themselves to the lower fingering.

dim.

cres.

8

simili.

simili.

dim.

8

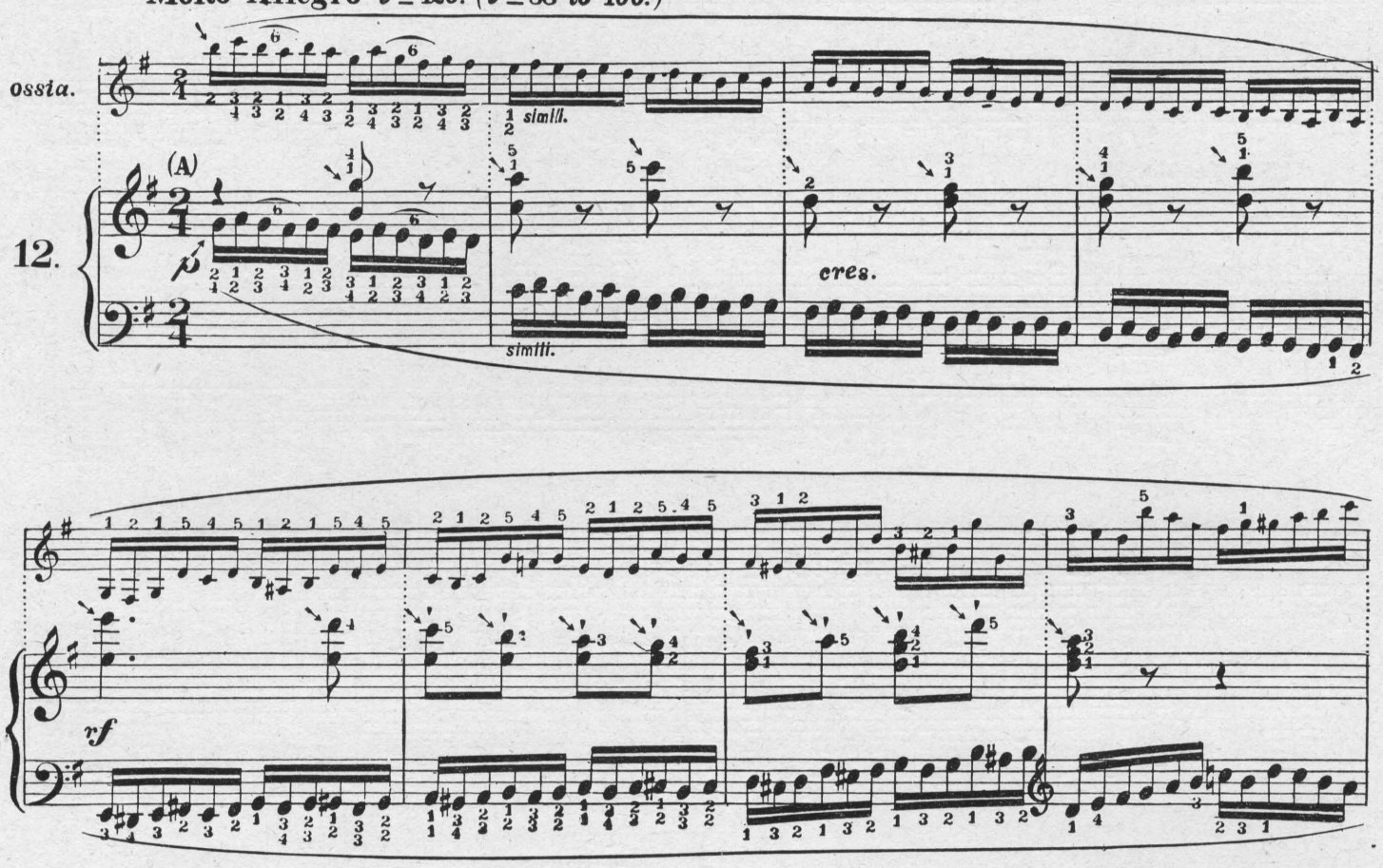
cres.

ff

rf

rf

rf



(A) This study is of great usefulness for flexibility of the left hand, which should be practiced considerably alone before the right hand is introduced. When able to play this exercise correctly with one mode of fingering, it is advantageous to practice it also with the other modes of fingering. It will be highly beneficial to the pupil, from musical as well as from technical considerations, to transpose this study, say to G flat major; whether it would be exacting too much, or exceed the capacity of the pupil, must be left to the judgment of the teacher. Having thoroughly mastered the study, take up the ossia. It requires, of course, the same careful practice as that bestowed upon the left hand, and should not be played in conjunction with the left hand until its difficulties have been equally mastered.

simili.

simili.

simili.

simili.

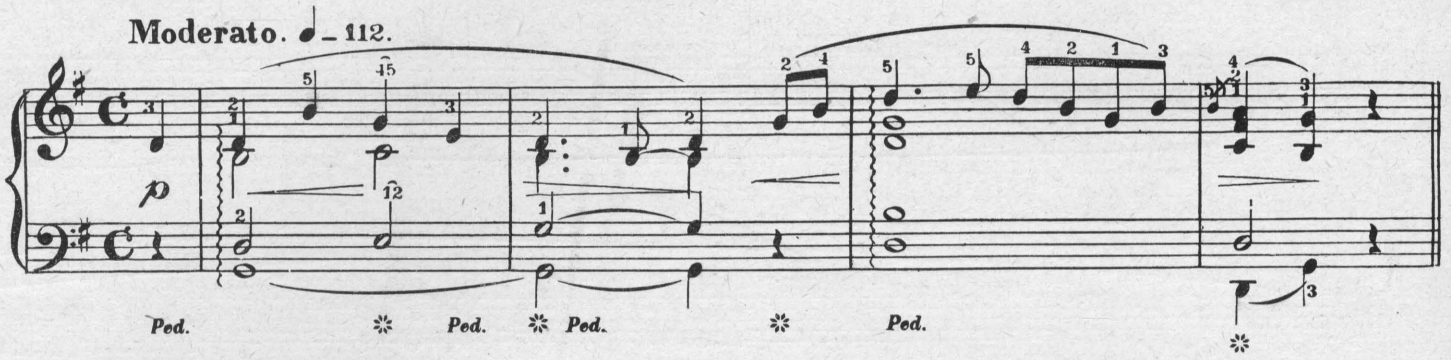
COME HOME, SWEETHEART.

(LIEBCHEN KOMM HEIM.)

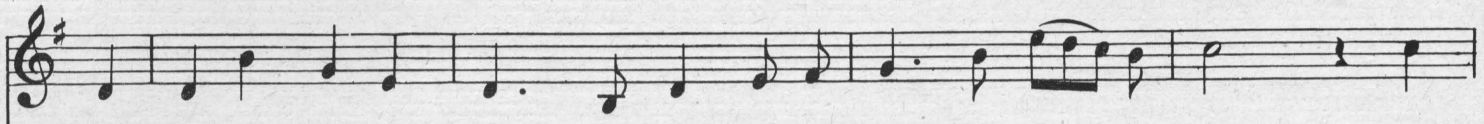
Translation by H. Hartmann.

Words by Mrs. N. K. Elliott. Music by Charles Kunkel.

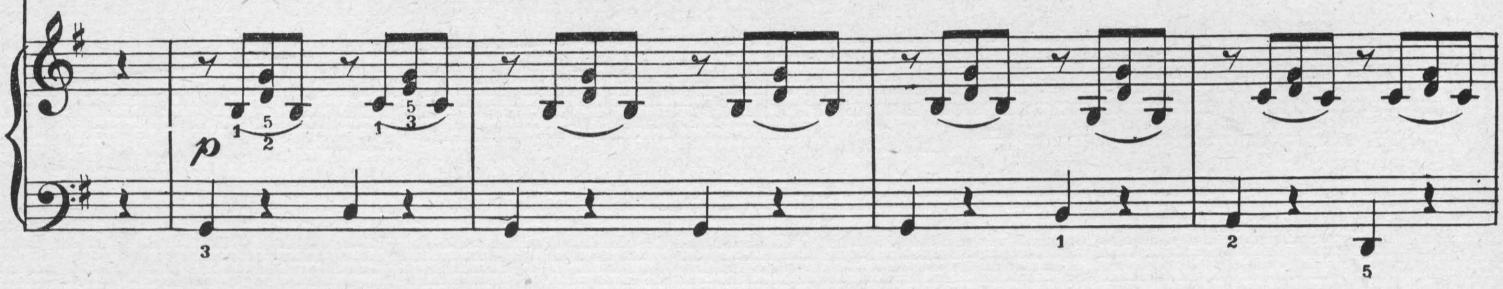
Moderato. ♩ = 112.



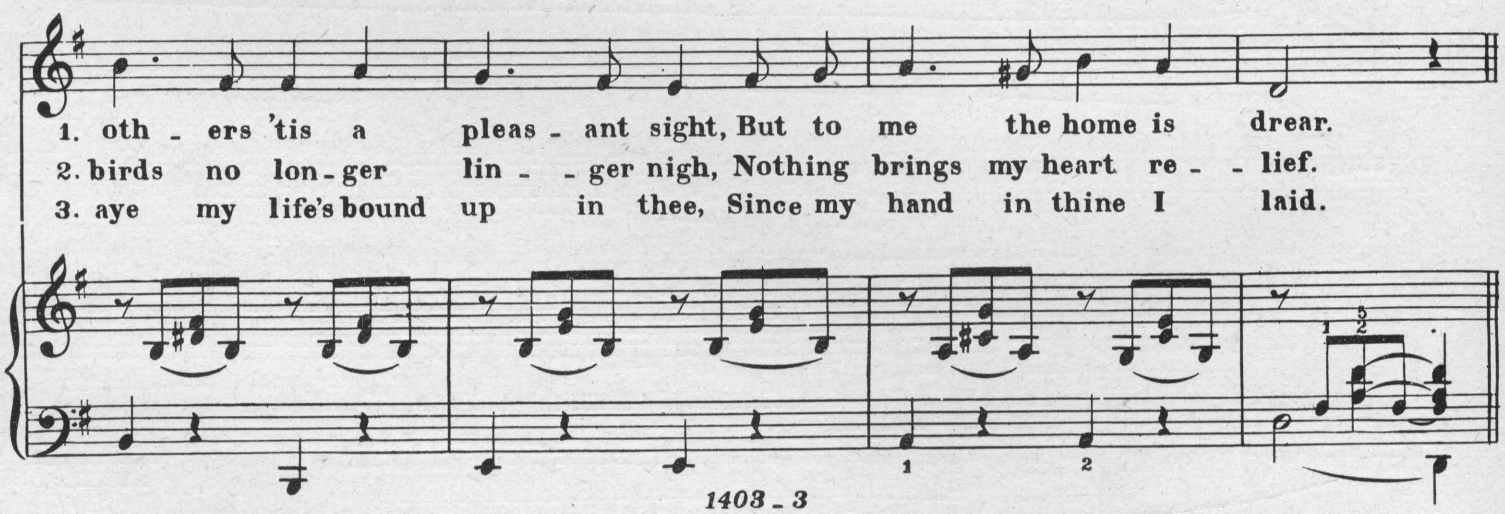
3. Komm heim, mein Lieb', komm doch zu - rück, Nimmer solst du hin - fort geh'n; Denn
2. Der Mond, der fern im Wes - - ten steigt, Hüllt sein Haupt in Gram - es Flor; Des
1. Vom Her - de loht die Flam - me heut' In die Nacht mit warm - em Schein Und



1. The fire burns on the hearth to - night, With a warm and glow - ing cheer; To
2. The moon that lights the west - ern sky, Dips so low her head in grief, The
3. Come home, sweetheart, come home to - me, You should not re - main a - way, For



3. ach, nur du be - - dingst mein Glück Seit ich dich zu - erst ge - sehn,
2. Vög - leins sü - sse Wei - - se schweigt Und mein Herz zieht nichts em - por,
1. manch - er sich des An - blicks freut, A - ber mir schafft's Schmerz und Pein,



1. oth - ers 'tis a pleas - ant sight, But to me the home is drear.
2. birds no lon - ger lin - - ger nigh, Nothing brings my heart re - - lief.
3. aye my life's bound up in thee, Since my hand in thine I laid.

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Seit - dem ich dich ge - sehn. Mein Lieb' o zög' - re
Mein Herz zieht nichts em - por. Ein Schau - - er durch mich
Mir schafft es Schmerz und Pein. Die Ster - - ne lösch - ten

1. The home is cold and drear. The sun has hid his
2. And noth ing brings re - - lief. A chill runs through my
3. My hand in thine I laid. Sweet heart do not de -

nicht; Die Welt wird grau und alt Vom
schiesst Mit mei - - nem Schmerz ver - - eint; Der
aus, Die Sonn sank nie - der - wärts Sag',

1. face, The stars no lon - ger shine, Oh!
2. veins, That makes me start with pain; Out
3. lay, The world is grow - ing gray, With

Schat - - ten um das Licht, Wird dun - - kel öd' und
Re - - gen drau - ssen giesst, Um nichts die Thrä - ne
hat die Er - de nicht Ein ein - - zig, ein - zig

1. tell me where up - - on This Globe there is the
2. in the night it rains, But all my bit - - ter
3. gloom that hides the day, There is no light 'tis

3. *kalt* *Seit* *mir's* *an* *Dir* *ge - bricht.* *Komm*
2. *fliesst,* *Ich* *hab'* *um* *sonst* *ge - weint:* *Komm*
1. *Herz,* *Das* *lie* *bend* *zu* *mir* *spricht:* *Komm*

1. heart That ech - oes warm to mine. Come
2. tears Flow on in vain in vain. Come
3. drear Since you have gone a way. Come

1. 2. 3. *heim,* *mein* *Lieb,* *komm* *heim,* *komm* *heim!* *Komm*

1. 2. 3. home, sweet heart, come home to me, Come

p

heim, *mein* *Lieb',* *komm* *heim,* *komm* *heim!*

rit.

home, sweet heart, come home I pray

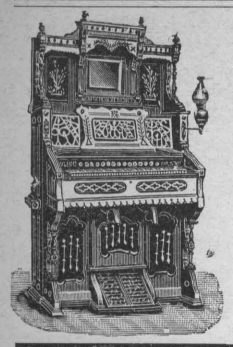
a tempo.

rit.

mf

rit.

Ped. *Ped.* *Ped.*



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Paderawski is the freshest in the minds of Americans, and D'Albert's return will bring him once more to the front. D'Albert is said to be in splendid trim and has the direct approbation of Von Bülow and Rubinstein who take him within their circle.

The Bureau of Music has issued letters of invitation to all the important choral societies in the large cities asking them to co-operate in forming the grand chorus of 2,000 voices, which will render standard oratorios at the ceremonies dedicatory of the Exposition buildings.

The health of Madame Clara Schumann continues in an unsatisfactory state. She is always haunted by the sound of music, and nothing her physicians can do succeeds in touching the evils. It is not surprising that the great artist has fallen into a state of melancholy and depression.

Some one asked me about Patti's voice, writes Clara Louise Kellogg. She has a fine voice and, on the whole, she is the most remarkable singer I ever heard. Patti is essentially mechanical, and her success is due to her wonderful voice; but as an intelligent actress, a creator of parts, or even as an interesting personality she never could approach the peerless Christine Nilsson. I consider the latter the most intelligent and interesting artist on the operatic stage. Indeed, Nilsson has originality and magnetism, a combination irresistibly captivating to the refined and educated. Her singing was the embodiment of dramatic expression, and she never had to violate all the canons of lyrical art by introducing "Home, Sweet Home" in grand Italian opera to satisfy a high-priced audience. There are some outrages which true artists will never submit to, and they should be honored.

The Chorus of the Church of the Messiah rendered on January 31st, portions of Mendelssohn's oratorio "St. Paul." The church was thronged to the doors, and under Mr. Kroeger's training, the performance was a very satisfactory one.

Tschaikowsky's opera "Eugéne Onégin" was announced to be performed for the first time in Germany, at the Hamburg Stadt-Theater.

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Eugene D'Albert has been secured by Mr. Ellis, of the Boston Symphony Orchestra, and will appear in a series of forty concerts and recitals, commencing March 15. The *Allgemeine Musik Zeitung*, of Berlin, said on January 12, after his playing of Beethoven's concerto, "D'Albert's position now as the greatest living pianist must be conceded. D'Albert's bride, Teresa Carreno, will not come to America with him, her London engagements preventing.

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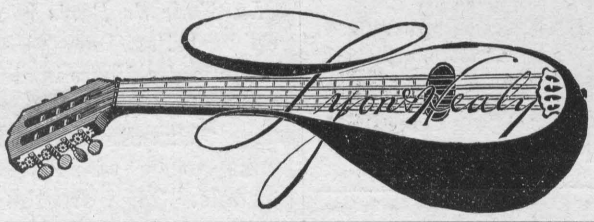

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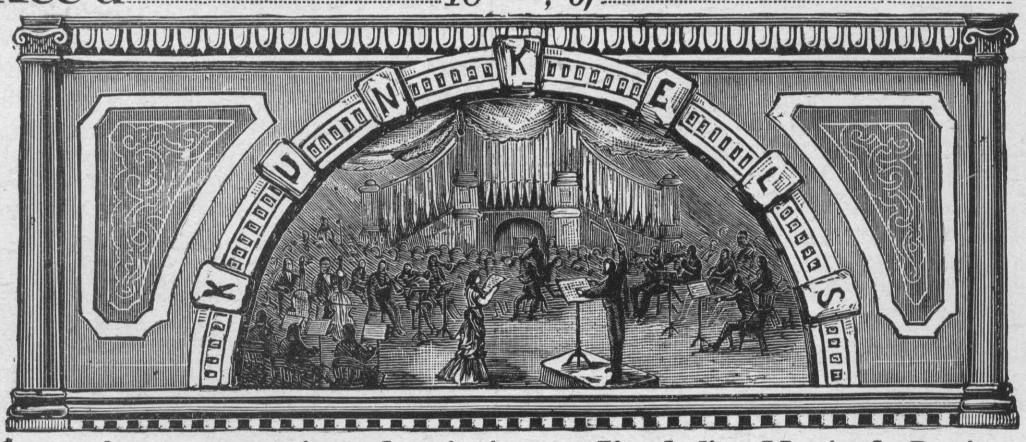

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